# U&lc.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890&ÆŒ$$¢£%!?()[]

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME ELEVEN, NUMBER ONE, MAY 1984

AN ENDANGERED SPECIES…SAVED FROM EXTINCTION, PAGE 36

U&lc.
VOLUME ELEVEN, NUMBER ONE, MAY, 1984

EDITOR: EDWARD GOTTSCHALL
ART DIRECTOR: BOB FARBER
EDITORIAL DIRECTORS: AARON BURNS, EDWARD RONDTHALER
ASSOCIATE EDITOR: MARION MULLER
ASSISTANT EDITOR: JULIET TRAVISON
CONTRIBUTING EDITOR: ALLAN HALEY
RESEARCH DIRECTOR: RHODA SPARBER LUBALIN
BUSINESS MANAGER: JOHN PRENTKI
ADVERTISING/PRODUCTION MANAGER: HELENA WALLSCHLAG
ASSISTANT ART DIRECTOR: ILENE MEHL
ART/PRODUCTION: TERRI BOGAARDS, SID TIMM
SUBSCRIPTIONS: ELOISE COLEMAN

© INTERNATIONAL TYPEFACE CORPORATION 1984
U&LC (ISSN 0362 6245) IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION, 2 DAG HAMMARSKJOLD PLAZA, NEW YORK, N.Y. 10017. A JOINTLY OWNED SUBSIDIARY OF LUBALIN, BURNS & CO., INC. AND PHOTOLETTERING, INC. U.S. SUBSCRIPTION RATES $10 ONE YEAR: FOREIGN SUBSCRIPTIONS, $15 ONE YEAR: U.S. FUNDS DRAWN ON U.S. BANK. FOREIGN AIR MAIL SUBSCRIPTIONS—PLEASE INQUIRE. SECOND-CLASS POSTAGE PAID AT FARMINGDALE, N.Y. 11735 AND NEW YORK, N.Y. POSTMASTER: SEND ADDRESS CHANGES TO U&LC, SUBSCRIPTION DEPARTMENT, 866 SECOND AVENUE, NEW YORK, N.Y. 10017.

ITC FOUNDERS:
AARON BURNS, PRESIDENT
EDWARD RONDTHALER, CHAIRMAN EMERITUS
HERB LUBALIN, EXECUTIVE VICE PRESIDENT 1970-1981

ITC OFFICERS 1984:
GEORGE SOHN, CHAIRMAN
AARON BURNS, PRESIDENT
EDWARD GOTTSCHALL, EXECUTIVE VICE PRESIDENT
BOB FARBER, SENIOR VICE PRESIDENT
JOHN PRENTKI, SENIOR VICE PRESIDENT AND GENERAL MANAGER
EDWARD BENGUIAT, VICE PRESIDENT

MICROFILM COPIES OF U&LC MAY BE OBTAINED FROM MICRO PHOTO DIVISION, BELL & HOWELL, OLD MANSFIELD ROAD, WOOSTER, OH 44691

## In this issue:

**Editorial**

A call to artists and designers to take the plunge and commit themselves to the new technology. Page 2

**Thoughts**

From Spinoza's mouth to your ear. Page 3

**The Art and Craft of Old-Fashioned Medicine**

A survey of the graphics and advertising paraphernalia used by medical practitioners of the past. Page 4

**Artistic Licenses**

The ultimate in personalized license plates for some world famous painters and sculptors. Page 8

**Man Bites Man**

Steven Heller presents Robert Grossman, another big gun in his army of satirists. Page 12

**Fingernail Embossing**

All about a graphic designer whose art is at his fingertips. Page 14

**William Addison Dwiggins**

The life story of the man who became a foremost type designer, in spite of himself. Page 16

**[redacted]rashi**

A trendsetting Japanese designer (and space explorer) engineers an alphabet. Page 20

**Puzzle: Colorful Characters**

A search for color names that will take you far beyond the rainbow. Page 24

**His Typography Talks**

A word design specialist provides one-word definitions of some complex psychiatric terms. Page 26

**Letters**

Our readers write. Page 27

**Report from Technopolis™**

The latest in hardware and software from two who know, David Goodstein and Jerome Zadow. Page 28

**What's New from ITC**

ITC Veljovic, a dynamic first typeface design from the hand of the imaginative, spirited Yugoslavian calligrapher, Jovica Veljović. Page 30

**Book Shelf**

For your enlightenment and pleasure, a review of current publications related to art, technology, graphics and communication. Page 36

**Carousel**

Eight colorful pages of unrelenting nostalgia for the carousels and their pedigreed horses of yesteryear. Page 38

**Contemporary Samscript**

A beloved parakeet, named Sam, evoked this memorial alphabet design. Page 47

B. Martin Pedersen designed this issue of U&lc while U&lc Art Director Bob Farber took a brief leave of absence. Readers may recall the Flight story and cover of U&lc in March, 1982: it was designed by Mr. Pedersen and won many awards throughout the industry. His biography appears on page 36 of that issue.

MASTHEAD SET IN ITC NEWTEXT® (REDUCED)
TABLE OF CONTENTS AND EDITORIAL SET IN ITC VELJOVIC™
COLOPHON SET IN ITC FRANKLIN GOTHIC®

EDITORIAL

# NEEDED: A SHOTGUN WEDDING OF TALENTS AND TERMINALS

*As potentially creative and fantastic as computer controlled graphics systems and terminals are, you can't sit just anyone in front of one and automatically output a product that is either art or effective communication. Anyone can learn to operate a graphics terminal in just a few days; just as anyone quickly learns how to make marks with a pen or pencil or brush, but only an artist can create good art.*

*Right now we've got some powerful digital/electronic systems for creating and outputting animation, maps, business graphics and illustrations in many styles. And we've a great many skilled and creative artists working in many genre and techniques. But too many of our best artists are still shying away from graphic tablets, digitizers and electronic pens.*

*The full potential of the electronic graphics systems will be realized only when the best artists and designers learn how to use them.*

*That this is starting to happen is shown by the work of Robert Abel & Associates, by the experimental work of Barbara Nessim (U&lc, Vol. 10, No. 4) and by the art exhibits and displays sponsored by Siggraph, Computer Graphics World magazine and Popular Computing magazine. The focus is starting to shift from the how-to-do-it phase and wonderment (or bafflement) about the technological capability of each new device to the freshness and quality of the output. And that, obviously, depends more on the artist/operator than on the device.*

*As talent/terminal courtships proliferate one can visualize benefits to all concerned. Those who are sponsoring and those receiving computer created graphic information or entertainment should enjoy not merely fresh sensations but more beautiful graphics and more effective communications.*

*But what does the artist gain? He/she painted, sketched, drew and designed perfectly well without a computer. So why bother learning to use a new, and possibly frightening, tool? The computer-based systems serve to make an artist/designer vastly more productive and more creative. They enable an artist to skip the tedious, repetitive operations and spend more time being creative. They enable the artist to see (and discard) many alternative approaches quickly and easily. For example, they make correcting or modifying an illustration quick, easy, and show the artist the changes as they are being made. But, perhaps best of all, they promote experimentation and can be used to develop random graphic effects that the artist might otherwise never conceive. Of course, final taste and judgment remain with the artist.*

*Today, too many older and very talented artists still need to be encouraged to make friends with graphics terminals. Of course, just a few years from now this sort of editorial will be obsolete as the generation growing up with computers takes over and wonders what all the fuss was about.*

## COLOPHON

ITC AMERICAN TYPEWRITER® . . . . . 12, 27
ITC AVANT GARDE GOTHIC® . . . . . 24, 26, 28, 29
ITC BENGUIAT CONDENSED® . . . . . 38-40, 42-44, 46
ITC BERKELEY OLDSTYLE™ . . . . . 46
ITC CASLON NO. 224® . . . . . 16-19, 24-25
ITC/LSC CASLON NO. 223™ . . . . . 16-17
ITC CENTURY® . . . . . 4, 6-7, 44
ITC CENTURY CONDENSED® . . . . . 20
ITC CHELTENHAM CONDENSED® . FRONT COVER, 28-29
ITC FENICE® . . . . . 26
ITC FRANKLIN GOTHIC® . . . . 2, 6-7, 9-11, 12-13, 15, 19, 20, 22, 29, 36, 37, BACK COVER
ITC GALLIARD™ . . . . . 9, 42-43
ITC LUBALIN GRAPH® . . . . . 47
ITC MODERN NO. 216™ . . . . . 38-39
ITC NEWTEXT® . . . . . 2
ITC VELJOVIC™ . . . . . 2-3, 30-35
ITC WEIDEMANN™ . . . . . 40-41
ITC ZAPF CHANCERY® . . . . . 14-15

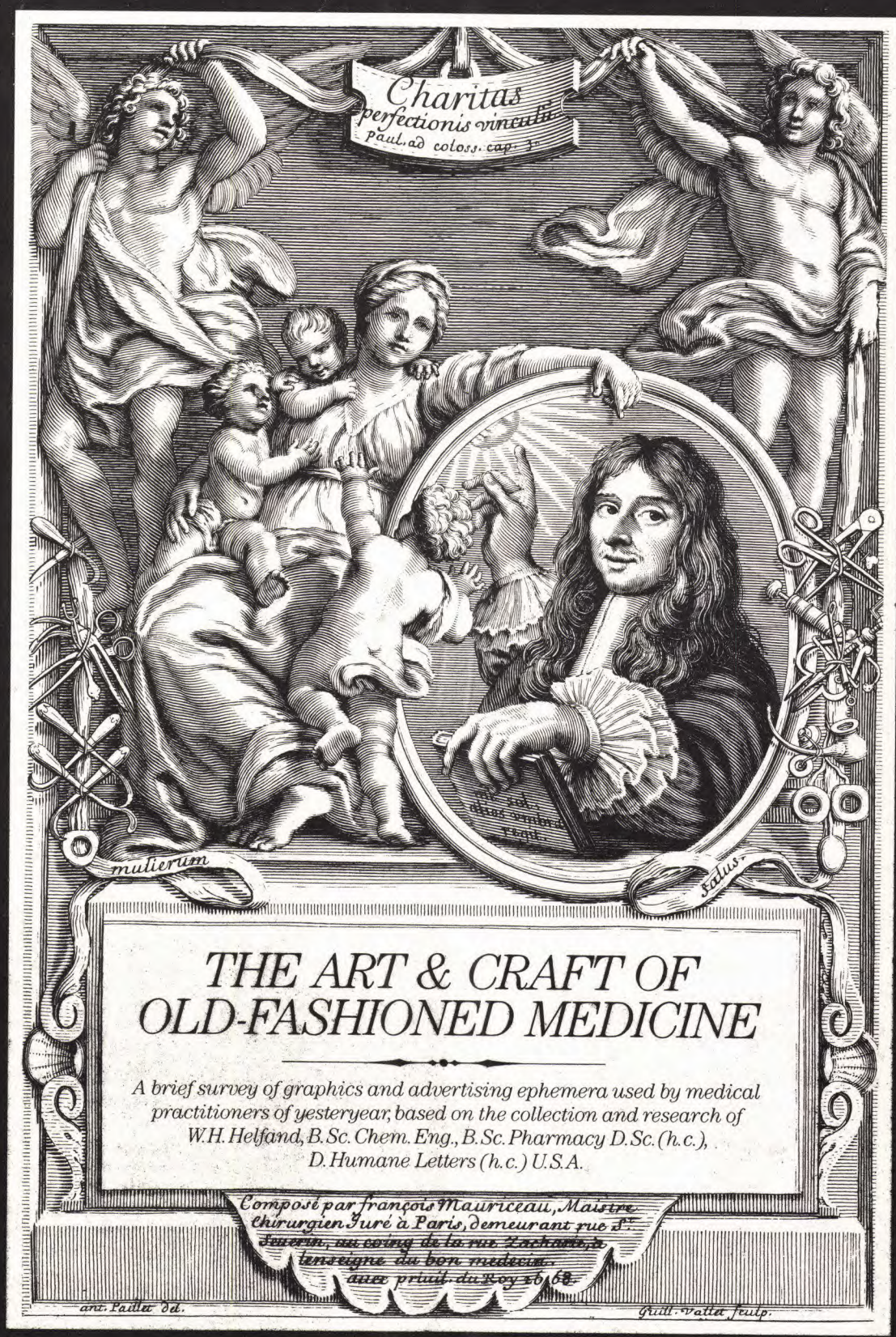
***Please note:*** **The date of this issue of U&lc, Vol. 11, No. 1, is May 1984. It is being distributed at the usual time for the March issue which it replaces. U&lc will continue to reach you on the customary date, but issues will be labeled February, May, August, November.**

*Thought should not lack the heat of desire,*
*nor desire the light of thought.*

SPINOZA, "ETHICS"

**PHOTO: JENNIFER BAUMANN**

THIS PAGE WAS SET IN ITC FRANKLIN GOTHIC® AND ITC VELJOVIC™


Charitas
perfectionis vinculum
Paul. ad coloss. cap. 3.
mulierum
Salus
THE ART & CRAFT OF
OLD-FASHIONED MEDICINE
A brief survey of graphics and advertising ephemera used by medical practitioners of yesteryear, based on the collection and research of W.H. Helfand, B.Sc. Chem. Eng., B.Sc. Pharmacy D.Sc. (h.c.), D. Humane Letters (h.c.) U.S.A.
Composé par françois Mauriceau, Maistre Chirurgien Juré à Paris, demeurant rue St. Iacques, au coing de la rue Zacharie, à l'enseigne du bon medecin, aux priuil. du Roy 1668.
ant. Paillet del.
Guill. Vallet sculp.

A

*Under the*

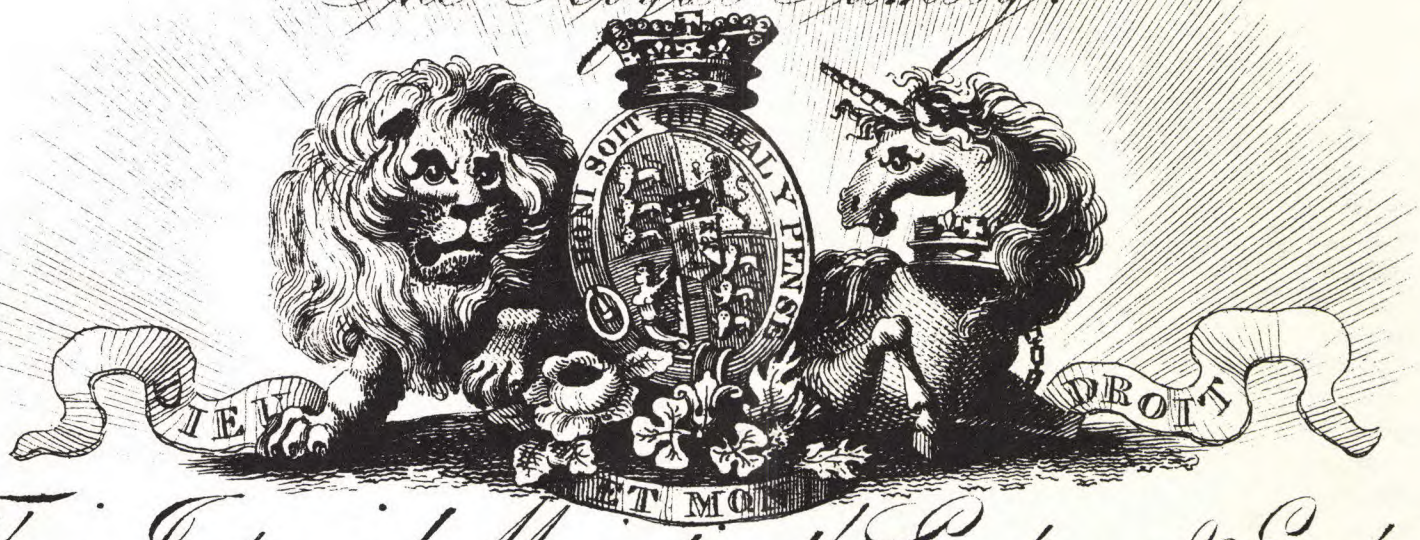
AUGUST PATRONAGE OF

# His Most Gracious Majesty.

*Their Royal Highnesses*

THE DUKES OF YORK AND SUSSEX,

*The Royal Family.*




*Their Imperial Majesties the Emperor & Empress of Russia.*

& THE NOBILITY AND GENTRY.

## ROWLAND'S,

## Macassar Oil

*For the Growth of Hair.*

## ROWLAND'S,

## KALYDOR

FOR THE

*Complexion.*

## Alsana Extract

*for the Teeth.*

SOLE PROPRIETORS,

A. Rowland and Son, 20 Hatton Garden,

London.

*And Sold by all Respectable Perfumers & Medicine Venders — Observe the Signature.*

*A Rowland & Son*

B

S.Y. Griffith & Co. Copper Plate Printers Cheltenham.

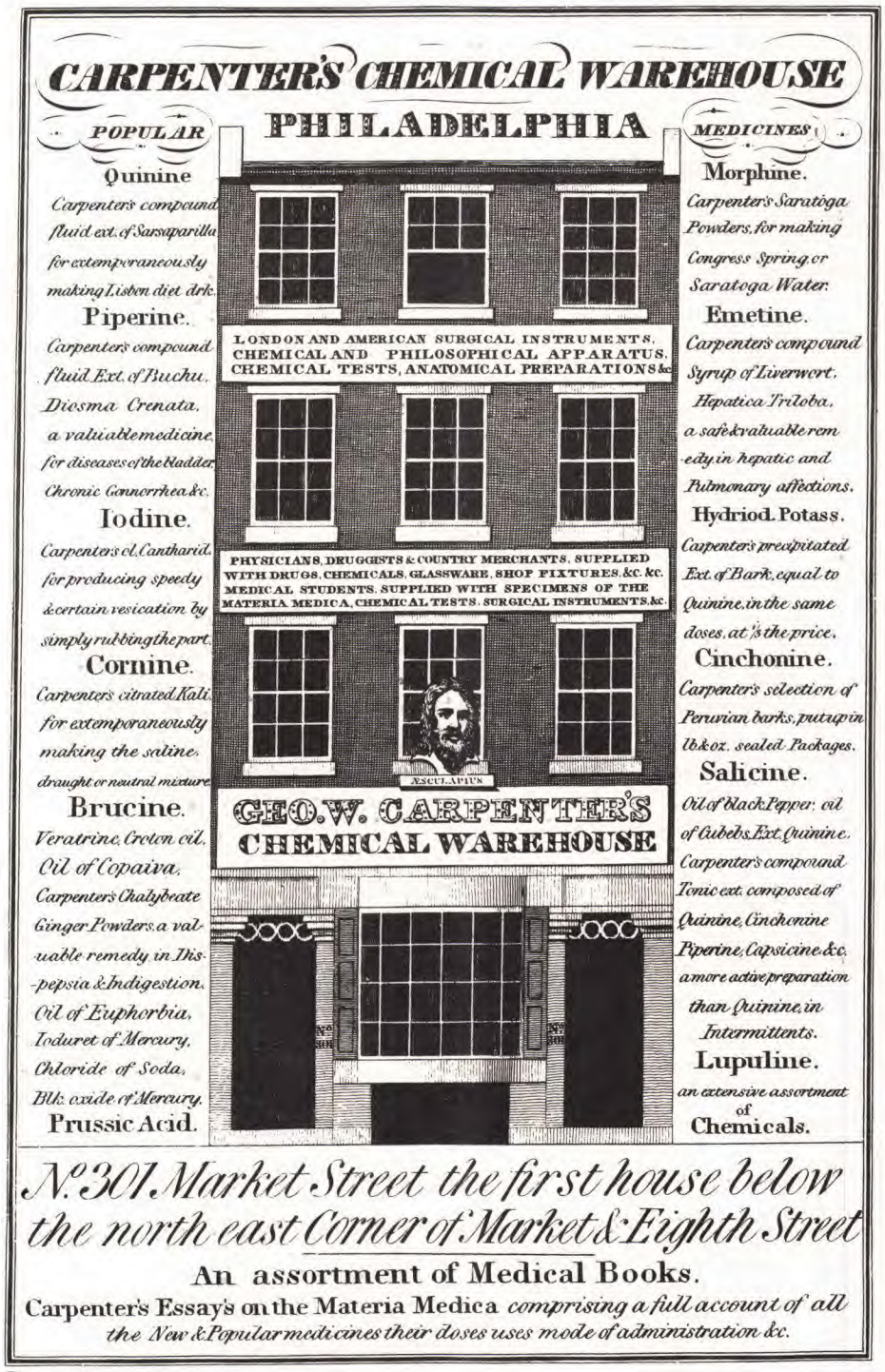
C

Advertising?... promotional hype?... commercials?... by doctors, dentists, pharmacists? It's a shocking idea, because most of us are accustomed to living with a stiff-lipped ethical code that prohibited health care professionals from advertising their talents. The only graphic communication we expect to see from our doctors and dentists (aside from their bills) are neat little pasteboard cards with their names and office hours printed in 10-point type, or smaller; discreet black and white shingles on their doors, and arrays of diplomas on their office walls, from which we draw our own conclusions as to their credentials.

But it was not ever thus. As far back as the early 1700s, medical practitioners and chemists were using the full power of existing graphic arts and crafts to proclaim their talents and persuade clients to come their way. They circulated elaborate calling cards, trade cards, announcements, posters, letterheads—the full range of graphic communication devices.

THE TECHNOLOGY In the mid 18th-century, copper engravings and woodcuts were the most frequently used printing techniques. Many of the designs were executed by anonymous artists. But there are samples of unique commercial engravings done by William Hogarth, Paul Revere, Currier & Ives and Kate Greenaway, to mention just a few known artists. By the mid-1800s, lithography had not only been invented, but had reached such a degree of sophistication that it became a preferred technique for commercial printing. It was speedy, accurate, and the stone was capable of withstanding the impact of repeated impressions; it permitted quantity printing without loss of definition.

Along with advancements in printing techniques came advancements in the related craft of papermaking. By incorporating white lead into paper used




D

**A. This ornate engraving appeared in a French obstetrician's advertisement. The original text (now supplanted by our headline and credits) proclaimed the surgeon's expertise in the treatment of pregnant and post-partum women.**
**B. Advertisers often invoked the names of nobility and other illustrious clients to enhance their credentials.**
**C. An attractive woman, then as now, was considered to be a guaranteed "stopper" for an ad or business card.**
**D. It was common practice for chemists, apothecaries and distributors of medicinal products to feature an illustration of their establishment in their ads, to impress customers with the magnitude of their operation.**
**E. A collectors' item of medical memorabilia from France describes "sick call" in the regiment. The truly afflicted were treated appropriately, but malingerers were purged with an emetic that guaranteed there would be no repeat offenders.**

E

F

for trade cards, a special glossy sheen was imparted to the surface. It so resembled the luster of fine china that cards made of such paper were called 'porcelain cards.' These handsome, rich-looking cards were extremely popular during the period 1840 to 1865, and are highly prized by collectors.

Later developments in photography, the halftone process and color printing all expanded the design potential of the graphics.

DESIGN MOTIFS Early trade cards ranged from straightforward designs with stock symbols for chemists, apothecaries and dentists to extremely ornate engravings with portraits of the practitioner, renderings of shop façades, medals of honor and assorted credentials. Also, astute commercial artists applied the lessons of successful commercial advertising in their work for health care professionals; they incorporated such subliminal attention-getting devices as beautiful women, irresistible babies and adorable animals, in their medical graphics.

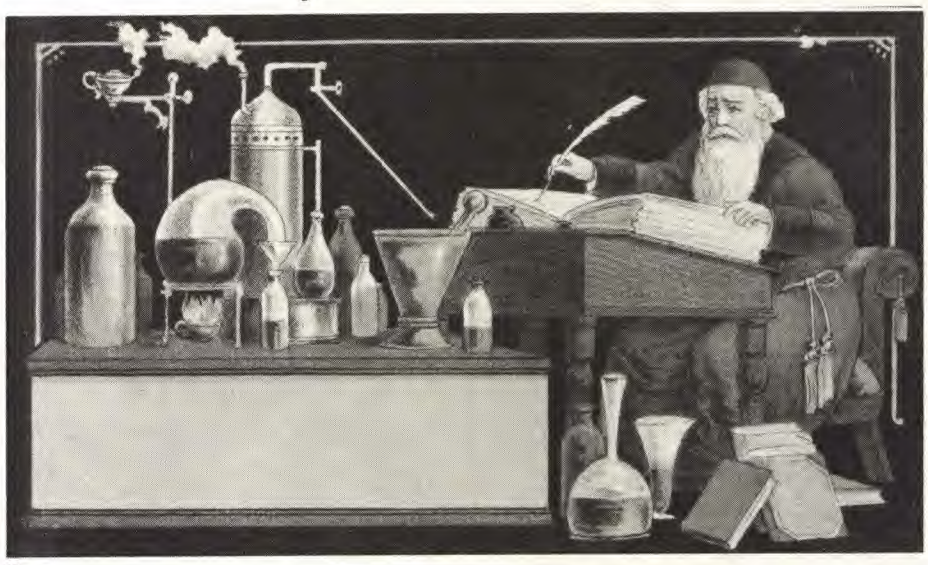
THE MESSAGES As it turns out, the more expansive the designs, the more aggressive the messages. On surgeons' and dentists' cards, along with the portrait of the practitioner, there might be an allusion to an illustrious client, such as a card for J. Greenwood, which read: *"Surgeon Dentist to his excellency, George Washington, President of the U.S.A."* Another card for S. Andral Kilmer, M.D., of Binghamton, New York, bore the following assurances, imprinted around his portrait: *"A successful physician"... "The invalid's benefactor."* A most highly prized collector's item is a benign looking card, with a tree branch and scroll on the front, bearing the message: *"C.I. Conover, Specialist in the treatment of asthma."* Belying the seeming diffidence of the front of the card, is the aggressive message on the reverse side. It reads: *"... In my long practice, I have not met a case of asthma that I have not relieved, and in three cases out*

G

H

I

J



K

*of five effected a cure... Please do not class me with the army of patent medicine venders* (sic) *that are scouring the country seeking whom they may devour. I am a regularly licensed physician, enjoying a large and growing practice, and can give an abundance of references as to my financial standing and ability as a physician."*

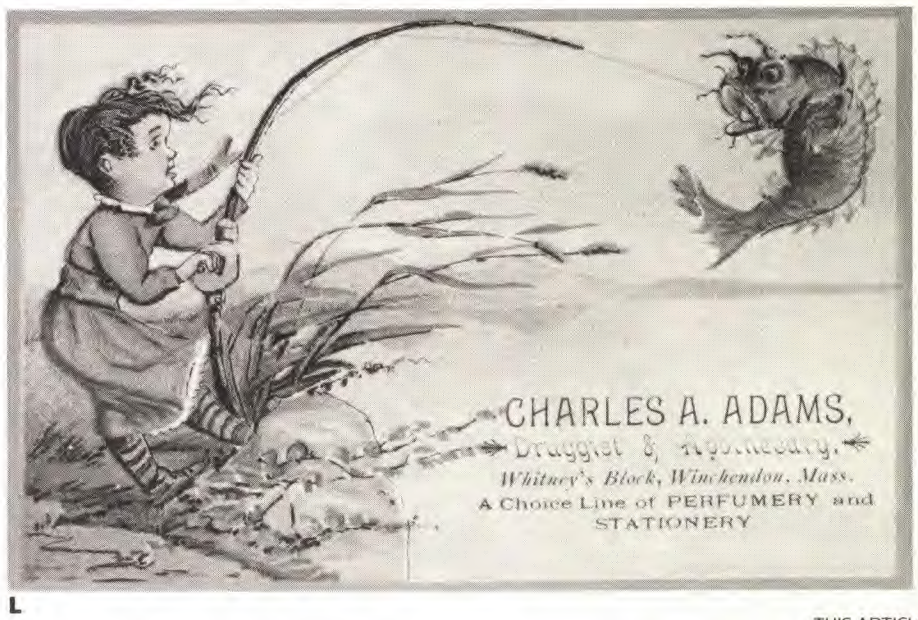
Eventually, the widespread excitement about photography, the development of the halftone process and color printing led to the popularity of picture postcards as an advertising device, especially for pharmacists who found it ideal for showing the cleanliness of their establishments and the extent of their inventories.

But these later cards are by no means as engaging as the earliest graphic communications. And it is thanks to collectors like W.H. Helfand that we can enjoy them today. The survival of these advertising ephemerae is amazing, especially because they were printed in very small quantities and were generally subjected to rough and unusual treatment.

Though the elaborate artwork and permissive copy seem out of place to us, for "professional" people, it may not be that way for long. The recent Supreme Court decision, striking down professional codes which restrict competition, has already opened the door to change. Ads and commercials for cosmetic surgery, eyeglass fittings, chiropractic treatments, foot care, and so on, are appearing regularly in newspapers, on radio and television.

As the competition grows livelier, we may yet see the revival of some graphic extravaganzas in medical advertising... if not the return of the old-fashioned house call.

**F. Colorful cards with children, animals and appealing domestic scenes were distributed in the hope they would be collected and remain constant reminders of the advertised messages on the front or back.**
**G, H, I. These colorful cards were decorative, educational and promotional gimmicks all-in-one. Each card featured a botanical specimen used in medicine. The text, on the reverse side, explained the medicinal value of the plant and the nutritional value of Liebig Real Beef Extract.**
**J, K. Business cards designed for use by druggists, chemists and apothecaries. The laboratory paraphernalia created an aura of scientific respectability. A space at the bottom provided room for the proprietor's imprint.**
**L. A typical "charming child" illustration on a business card, designed to catch the eye and the heart of a potential client.**




L

Marion Muller

THIS ARTICLE WAS SET IN ITC CENTURY® AND ITC FRANKLIN GOTHIC®

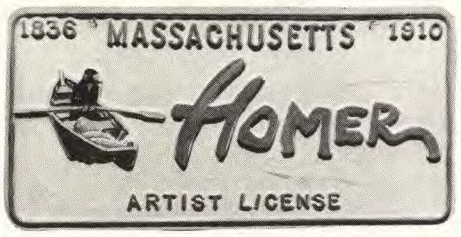
1912
ARTIST
LICE
NEW

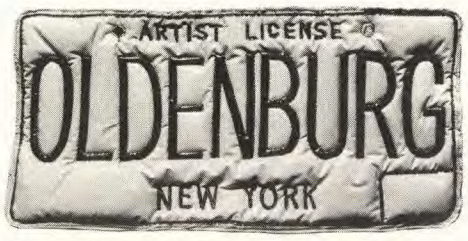
# ARTISTIC LICENSES

*The ultimate in personalized plates*

**Once upon a time, a license plate was just a license plate—a sheet of metal with numbers and letters embossed and painted in your state's colors. It served to identify your car and, incidentally, provided work for the inmates of penitentiaries.**

**But have you noticed what's happened to license plates lately? To keep from sinking into anonymity in our computerized, dehumanized world, car owners are using their license plates to proclaim their identity and express some human desires. Some are content to just spell out their names on their plates. But others have messages hammered out in capital letters: PEACE...NO NUKES...LUV ME...SMILE...etc., etc.**



To Greg Constantine, artist and Chairman of the Art Department of Andrews University, Michigan, a license plate was something else again. It was an art object with abstract forms and colors and challenging design potential. One day, while driving along an Iowa highway, it occurred to him that license plate designs could be vastly improved if artists were put to work on the job. He wisely didn't sit back and wait for a commission, but embarked on the project on his own. From a broad general idea, the project focused down to designing personalized license plates for certain important people. Being an artist himself, he felt most connected to the painters and sculptors from centuries of Western art history. By the time he exhausted his sources, he had designed and produced 150 plates.

In some of the plates, the critical design element was the unique signature of the artist. Such was the case for Matisse, Picasso, Rembrandt and Chagall. In some plates he made reference to the artist's distinctive form or *modus operandi.* The sculptor George Segal's plate, for instance, is white-on-white, like his plaster casts. Louise Nevelson's is black-on-black, referring to her black-painted assemblages. Salvador Dali's plate is partially melted and dripping, like his surrealistic clocks. Christo's is wrapped and tied with string, and Jackson Pollock's is spattered with

paint. In addition, the plates include such details as dates of birth and death, the country or state of origin, and relevant images, such as coconut trees for Gauguin and an anatomical study for Leonardo.

Although Constantine's license plate designs started as a purely creative project (executed with tongue in cheek, no doubt) we find it a neat coincidence that it echoes the popular craze for personalized plates. In that sense, his work has true "pop art" significance, reflecting as it does, the mores of our time. The artist's plates, incidentally, are for sale—not so useful for your car as for your wall. They are made of vacuum-forced styrene and hand-painted. Originals go for $375; copies for $125.

Aside from license plates, Greg Constantine has recently turned his wit and graphic skills to producing a book entitled, "Vincent Van Gogh Visits New York." In a free-wheeling series of drawings, he mercilessly thrusts Van Gogh into contemporary New York City scenes and experiences. The drawings are loaded with references to other artists' work, and all are rendered in the vigorous, agitated Van Gogh style. The license plates and book are available through Constantine's gallery, O.K. Harris, New York City.

Marion Muller

THIS ARTICLE WAS SET IN ITC FRANKLIN GOTHIC® AND ITC GALLIARD™

# ROBERT GROSSMAN

BY STEVEN HELLER

Humor is the most explosive weapon in the satirist's arsenal. But humor alone isn't always enough, for it must be triggered by a precise fusion of wit and passion. In this sense Robert Grossman needn't worry about scoring bull's-eyes. His biting comedy is not only heartfelt, but conveyed with panache. Although he is well tutored in many media, he is a master of the airbrush, pen and ink, sculpture, and animation. Moreover, he is well versed in the variegated conventions of comedy, skillfully blending them with his drafting skills in order to distort the human form and anthropomorphize animals too. For over twenty years, Grossman has entertained and informed, prophesied and polemicized through cartoons, caricatures and illustrations which, regardless of technique, bear his unmistakable imprimatur.

Grossman resides on the outskirts of New York's Little Italy, in a loft that seems to have been decorated by a toy manufacturer run amuck. Amidst life's commonplace paraphernalia are strewn scores of rubber dolls, plaster casts, and clay models of all sizes and in all positions. No, this scene does not evidence some bizarre reversion to childhood innocence. Rather, this is the place where Grossman's visions magically and technologically materialize. The dolls and models are the satirist's tools – the accoutrement used for producing the ambitious and unique animated films which comprise an important part of his comic oeuvre. Furthermore, as these quarters suggest, Grossman is simply obsessed by work and absorbed by comedy.

Having been in practice for many years, it is remarkable that all Grossman's styles retain a fresh look. He is fascinated with comic figures, absurd situations and funny language, and is still sparked by the cartoons and comic strips of his youth. In talking with Grossman it becomes clear that his earliest experiences have been etched happily and indelibly on his creative persona. As a kid, in the early fifties, he worked with his two brothers in their father's sign shop, painting large scale display advertisements. Many commonplace, yet emblematic images, such as the "Old Crow" whiskey logo and other product trademarks offered an early introduction to commercial art and popular culture. It was here that he made models before he could draw. "From my time in the shop I learned techniques," recalls Grossman. "But curiously, I also came to understand that there was something called fine art and there was everything else. I preferred everything else." Rather than embracing the elitist and then fashionable vagaries of abstract art, Grossman chose the pleasure of doing amusing creatures and characters, in particular clowns and cowboys. Not surprisingly he is still harpooning political and social clowns. "I believe that those things that we had a kinship with in our youth," he says, "we continue to relate to. And so, it's not surprising that I enjoy drawing President Reagan, for instance, as a cowboy, regardless of the political allusion."

To further his art training Grossman attended Saturday classes at the Museum of Modern Art: "The only rule they imposed was that we should draw on the entire page. It's still a pretty sound rule." When class was over he spent many hours in the surrealist painting gallery at the museum: "There was content in those paintings. Mysterious and dreamlike though they were, they were not abstract, they could be understood." Like with so many urban artists, the comics, particularly those of Walt Disney and Willard Mullins, were a primary influence. Later Al Hirschfeld became a model, and ultimately Saul Steinberg opened the floodgates of his imagination. At Midwood High School, in Brooklyn, Grossman edited and drew for the student satirical magazine. At Yale University, in New Haven, he published a parody of The New Yorker, which, upon graduation helped him land a real job in The New Yorker's legendary art department.

"I worked in the slush pile," recalls Grossman, "where I made a first pass through the submitted cartoons. I also came up with ideas for other New Yorker artists." After two years he had only two published cartoons to show for his labors, yet many of his ideas were realized by others. "Jim Garrity, the cartoon editor, didn't think much of my potential as a cartoonist and encouraged me to become a writer instead. Well, it's fine to be a writer – I like to write – but art was what I really wanted to do. I rightly believed that I probably would never do New Yorker style cartoons – that's a special magic – so I went out on my own." Although Grossman states emphatically that his first real commercial work was done at his father's studio, the first paid publishing job was in the early sixties for "Monocle," a short-lived, but illustrious humor magazine edited by Victor Navasky. Here his penchant for strip cartooning flowered. "I did two strips: one was about a black shoeshine boy who, whenever he said a magic word, like 'Booker T. Washington,' would become a superhero with the powers to fight injustice. The other fictionalized a CIA plot to bomb the White House, which was somewhat prophetic, since it was done right before President Kennedy was assassinated, and published immediately after."

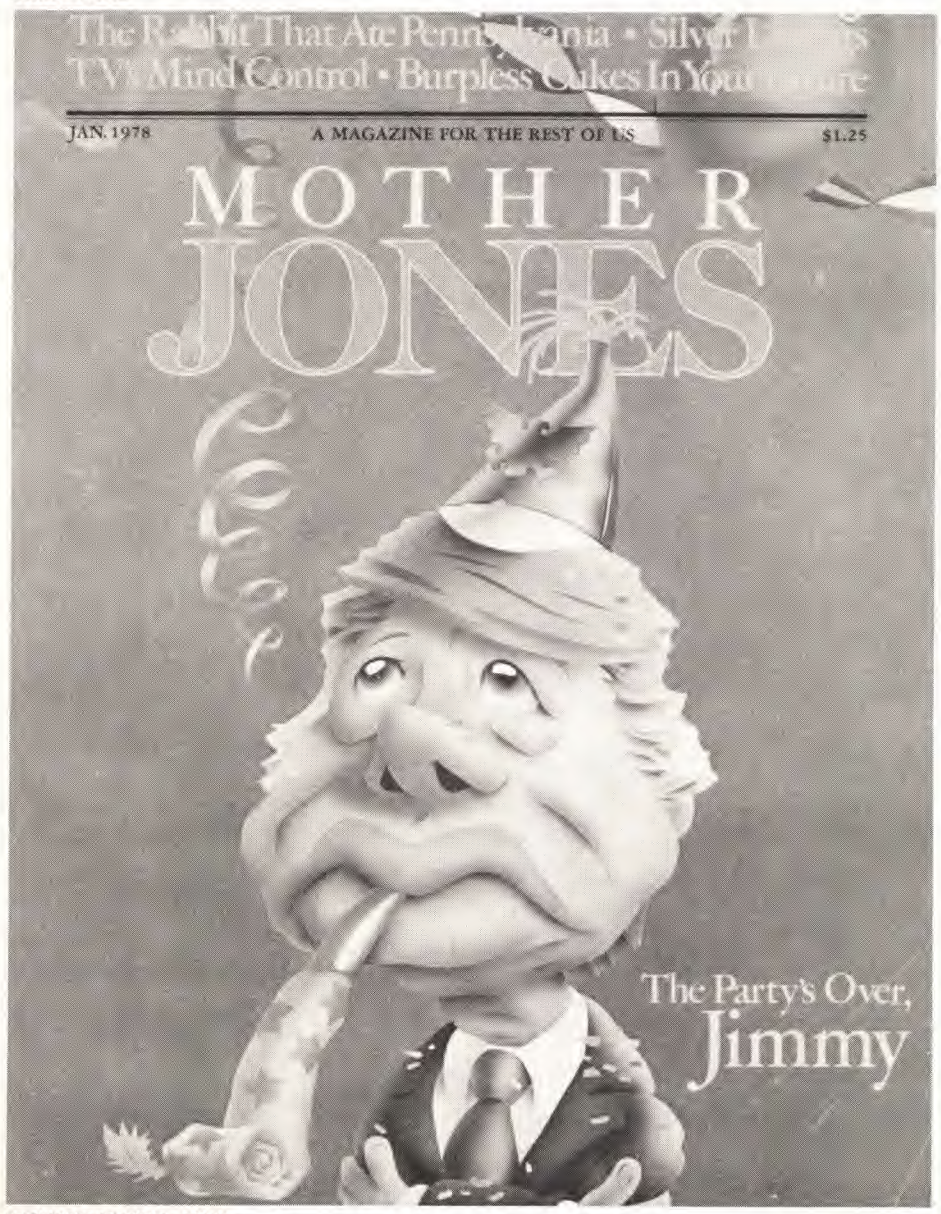
It was also about this time that Grossman's innovative, and now much copied, airbrush style catapulted him into public view. "I wanted to do something that was not being done, yet continue to create pictures with content. I knew how to handle the airbrush since I had used it a little in my father's studio. It seemed promising, since the only place one could see airbrush work then was in the subway on those slick Doublemint ads. Also I was interested in three-dimensionality from my early model-making days: the airbrush technique was akin to sculpting. In addition, I wanted to veer away from the modern, flat color, outline approach that Pushpin did so well." Grossman's experiment paid off. Not only did he achieve unique graphic impact, his satiric fire was brightened by the colorful balloonlike caricature method he pioneered. This marriage of a conventional, commercial technique popular in the thirties and forties, with the nothing-is-sacred approach to political and social commentary, imbued Grossman's work with beguiling power. One is lulled into a false sense of security because of the soothing, evenly spread colors and then, kaboom, the message explodes. Looking back, one cannot easily forget the symbolic images he created during the Watergate era: Nixon with Pinocchio's extended nose, Nixon as a shining water faucet drowning himself in the sea of Watergate, and Emperor Nixon in boxer shorts showing off his new clothes.

As a cartoonist, Grossman portrays himself as the proverbial impish boy, waiting to ambush the rich old gent by throwing snowballs at his big top hat. "That's the best we cartoonists can do," he modestly admits. "We must let the big shots know someone's always out there taking aim." As an artist, Grossman is happy to be a jack-of-all-trades, employing different media as the mood or muse strikes. After Watergate he was one of the few satirists not to lose steam; in fact he was even more prolific than before. With Nixon out of the picture, he took a bead on other beasts in the political menagerie in a well written and marvelously rendered comic strip entitled "Zoo Nooz," (which first appeared every week in New York Magazine and then moved to Rolling Stone). As the title indicates, anthropomorphism was the tool here, and not since Walt Kelly lambasted Spiro T. Agnew in "Pogo" had the comic bestiary been so successfully employed. With apparent ease Grossman transformed President Ford into Jerry Duck, Governor Connally into John Cowpoxly, Mao-Tse-Tung into chairman Meow, Candidate Carter into Jimmy Cocker, and Ralph Nader into Ralph Badger. Moreover, they were perfect metamorphical caricatures – each character fit right into the animal's skin – on a par with J. J. Grandville and Ernest Grisset. He transformed the then ex-Governor Ronald Reagan into Mickey Mouse, eventually giving him a persona as Ronnie Rodent. "He still looks that way to me, it's uncanny." After a few years on the political page of New York Magazine, and then a few months at a new venue, the strip came to a halt. The final episode focused on the neutron bomb, a topic of such horrible, yet absurd, proportions, only the expert satirist could tackle it. Grossman was the one, but "I guess it was a subject that was not to be discussed, since Rolling Stone printed it two-thirds the size on the letters page: as if to tell their advertisers 'this is just someone else's opinion.' I did another but they refused to print any more."

In the years since the strip folded he has done work for scores of publishers, doing both illustration and his own commentary. However, Grossman is once again absorbed with animation. Here the artist is not the sole master of his media. He collaborates with his brother, a filmmaker, and is aided by many assistants who work in assembly line fashion, sculpting and painting the countless figures, each one with a different expression or gesture, necessary to create a single moment of film. Known for the Academy Award-nominated, sardonic short, "Jimmy the C," in which a Carter caricature lip synchs Ray Charles' Georgia On My Mind. Grossman has also conceived and produced an award-winning commercial for Carrier air conditioners, and an ubiquitous T.V. spot for WPIX (a local radio station). Currently he is working on a self-financed Reagan roast, entitled "Redtime for Ronzo," in which the President is seen as a cowboy in search of a gunfight. Other projects on the boards include "Solar Rollers," in which the sun is animated as an advocate of solar energy; and an as yet unscripted jab at the Creationists, featuring a series of comic, monkey-man transformations. Because of the production complexities involved, Grossman is virtually alone in this mode of animation. However, he steadfastly believes in its potential as an effective form of satire, particularly in the age of video.

Grossman has had many direct satiric hits over the past twenty years and maintains a high score. However, at times, the skeptical Grossman questions whether the blank drawing paper or the amorphous mound of clay will be transformed into good ideas or whether the magic is gone. Fortunately, the assured Grossman quickly steps in, saying: "According to the laws of probability, since I've always come up with ideas, I always will have ideas." That's fine, since we need his weaponry, ideas and their satiric expression on our side.

TIME—1980



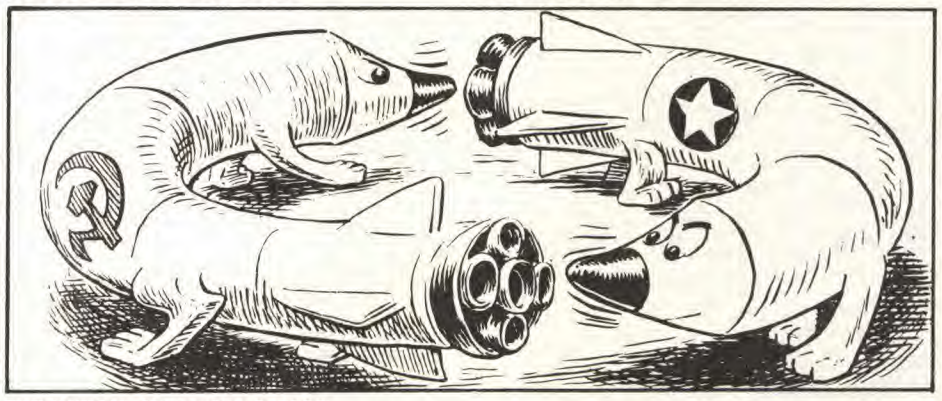

MOTHER JONES—1978

NEW YORK MAGAZINE—1976

CARRIER AIR CONDITIONER ANIMATED TV COMMERCIAL—1981

NEW YORK MAGAZINE—1975

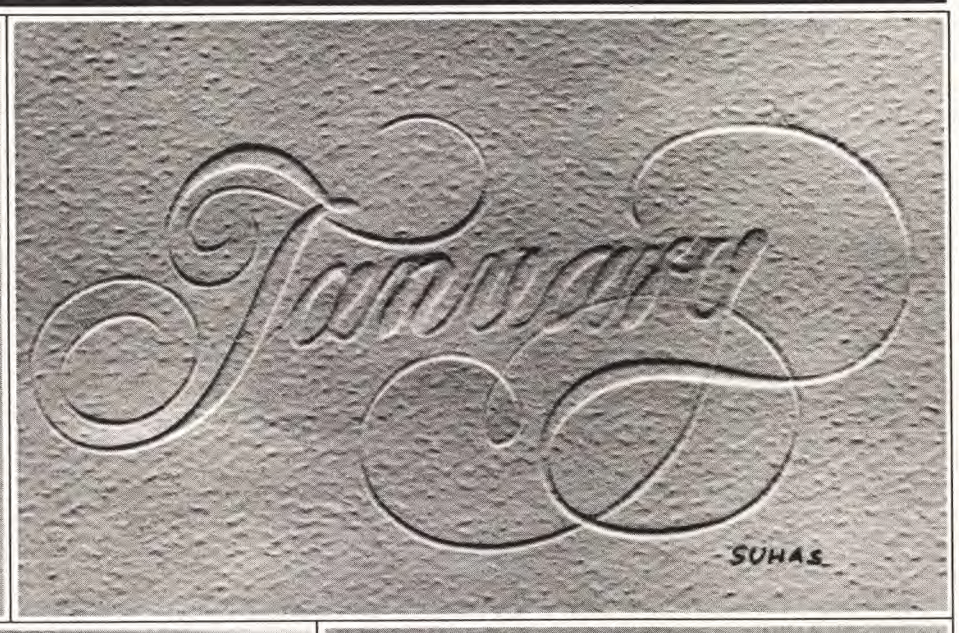
PAPER MOON—1970

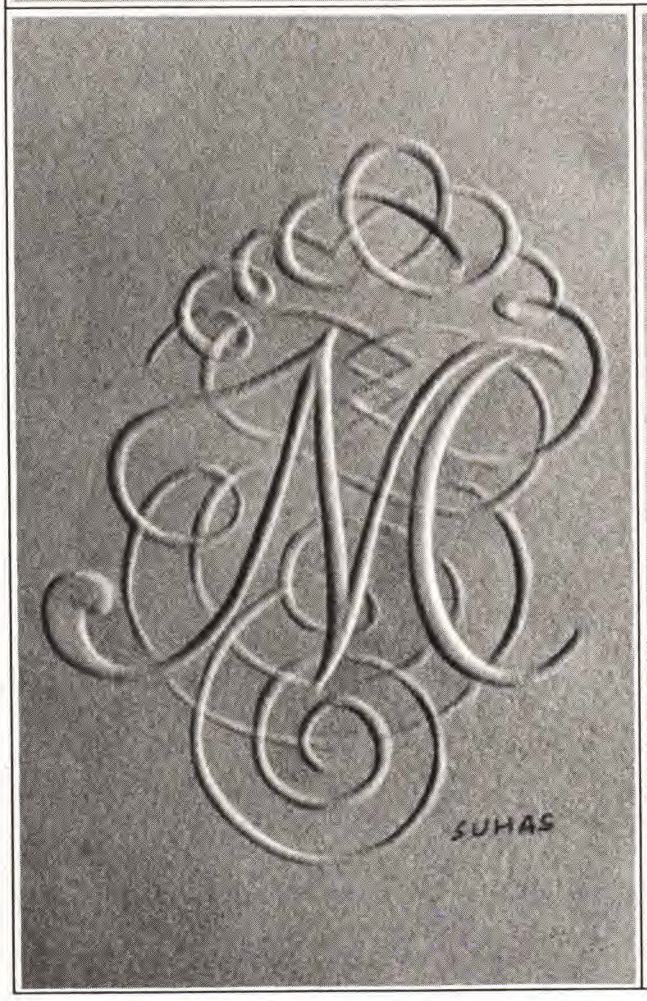


THE NATION—November 6, 1982

THIS ARTICLE WAS SET IN ITC AMERICAN TYPEWRITER® AND ITC FRANKLIN GOTHIC®

# Fingernail Embossing



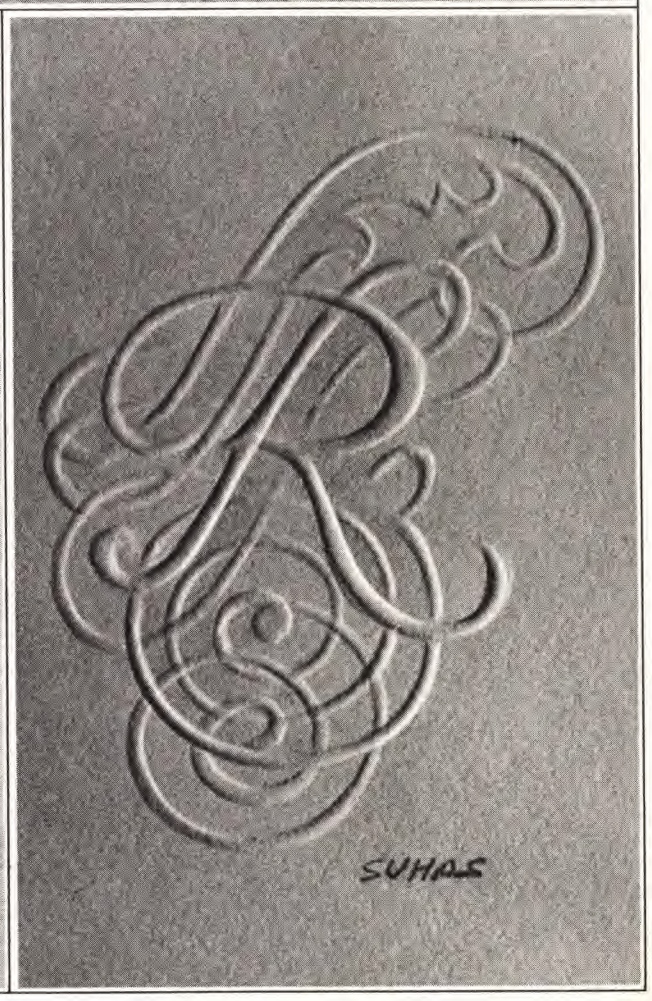
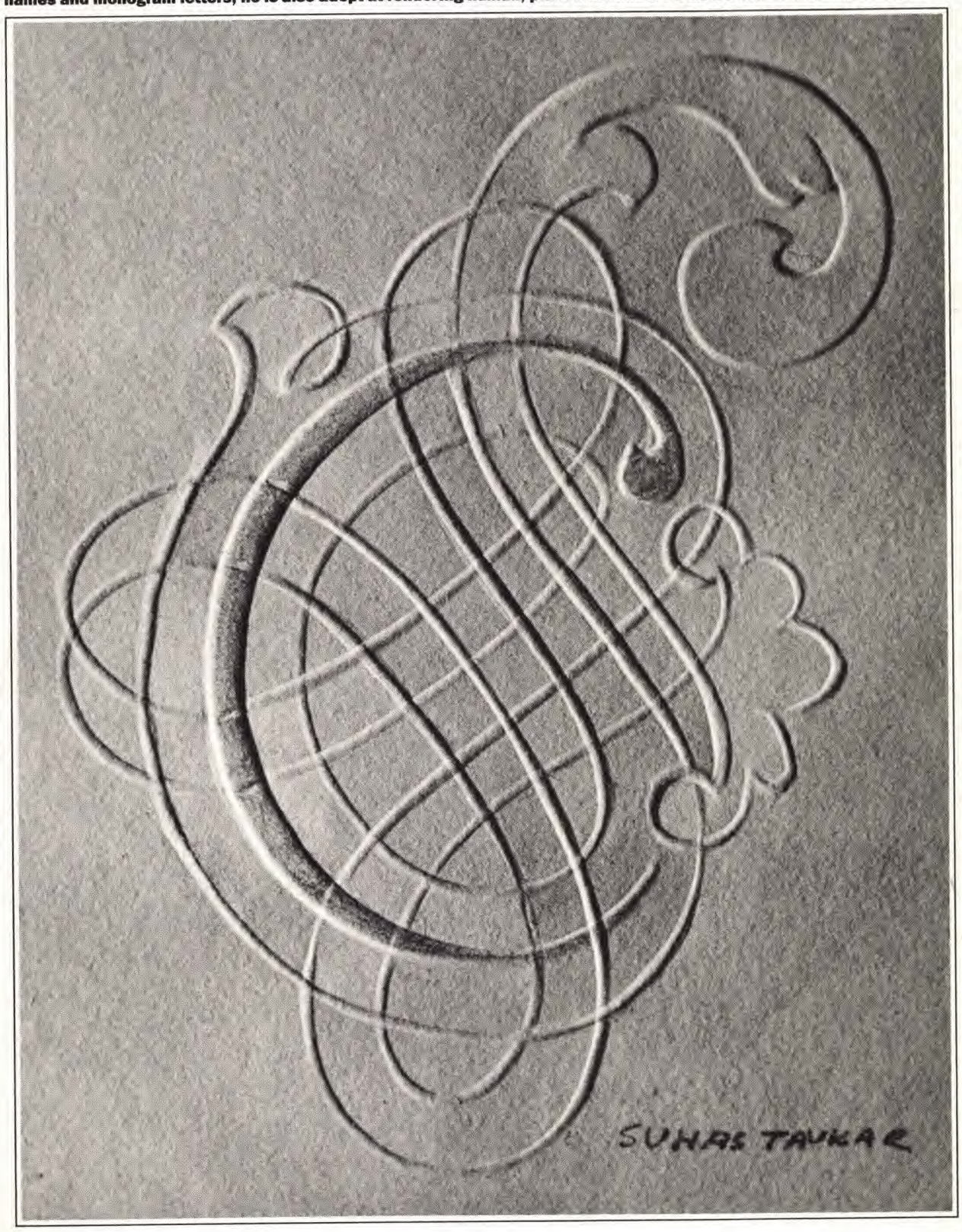


PHOTO: IRV BAHRT

**Using nails and fingertips, Suhas follows a pencil drawing prepared on the reverse side of his paper. In addition to names and monogram letters, he is also adept at rendering human, plant and animal forms as well as abstract designs.**




*Most of us don't take our fingernails too seriously. Sure they come in handy for scratching an itch, scraping little stains out of clothes and untangling knots in shoelaces. But we don't pay them much attention except for an occasional cleaning, filing and polishing.*

*Not so for Suhas A. Tavkar. He is a graphic artist with a heavy investment in his fingernails, especially those of his right thumb, forefinger and middle finger. It is with those precise tools that he produced the intricate embossed designs you see on this spread.*

*Extraordinary as it seems, Suhas' talent for fingernail embossing is not unique; it runs in his family. At a very early age, he learned the technique from his father, who learned it from his father before that. By the time Suhas was eight years old, he was entertaining friends and family with fingernail embossings of their names and caricatures.*

*Today, as an established commercial artist, he sees his talents as having far more than entertainment value. There is a practical aspect to his fingernail embossings. Designers who would like to see how an embossing will look on a letterhead, logo, insignia, etc., commission him to render a comp and work out the fine details before going to the expense of making a die. Art collectors, too, appreciate his original, one-of-a-kind embossings.*

*Although it is a comparatively quick process, Suhas' embossings take tremendous concentration and precise hand-eye coordination. The paper he chooses is the most critical material. It must be exactly the right thickness, but not too heavy. It must have the right balance between malleability and rigidity so it can be worked to the proper depth and maintain the impression. For most designs, he starts with a pencil drawing on the reverse side of the paper, but he has also dazzled onlookers with his freehand creations. He executes the design by pressing with nails and thumb into the paper to the appropriate depth and dimensions.*

*Obviously, this is an exacting art form. There are no erasers; there can be no slips. You make a mistake and you must start all over again. But the beauty of the art is that each work is an original – a one-and-only – and it doesn't require a studio full of expensive equipment. Suhas has only to keep his fingernails shipshape, which he does by filing them regularly to a precise length and contour.*

*Suhas Tavkar started his design career in Bombay, India, where his major client was the U.S. Information Service. When he migrated to New York, some of his first jobs were for Ogilvy & Mather Direct Response Division. Currently he runs his own shop and specializes in record album covers, brochures, presentations, logos, mechanicals, and rendering blind embossed comps, as shown here.*

**Marion Muller**

THIS ARTICLE WAS SET IN ITC ZAPF CHANCERY® AND ITC FRANKLIN GOTHIC®

TYPOGRAPHIC MILESTONES

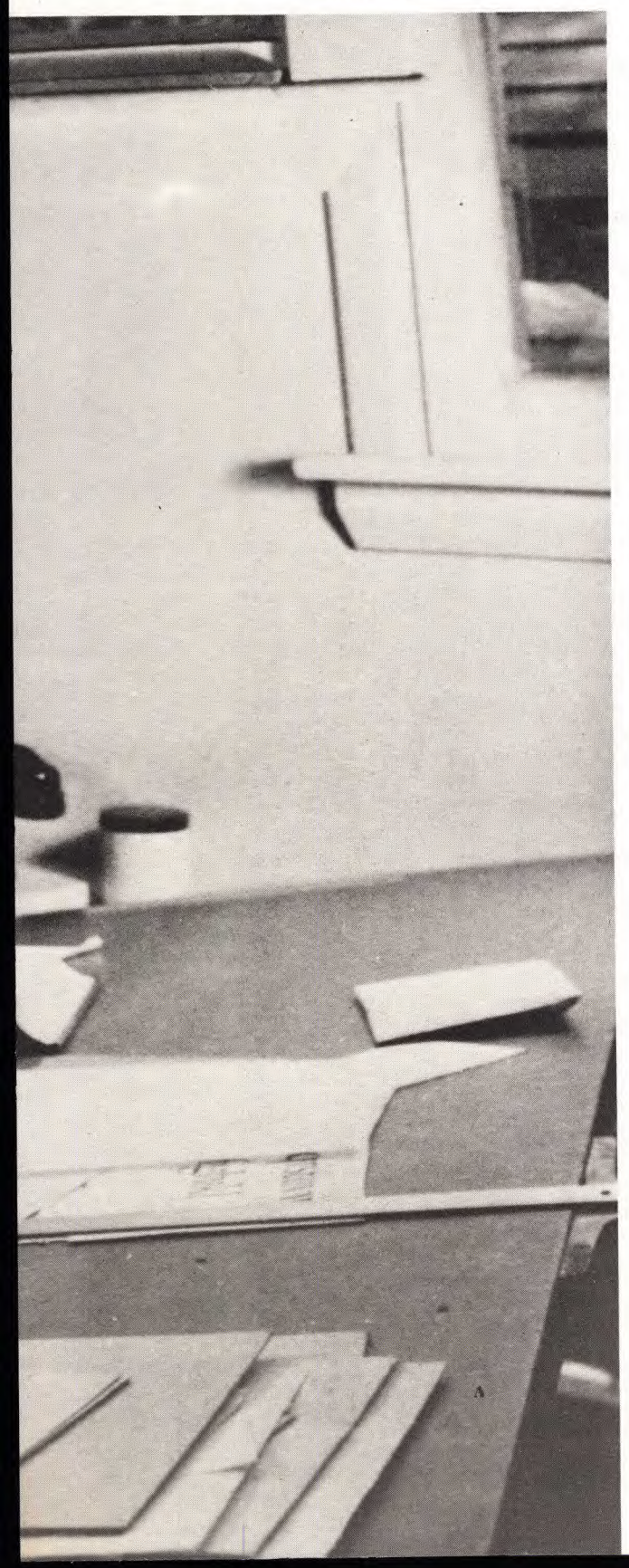
# 1880

# DWIG

TYPOGRAPHIC MILESTONES

# 1956

# GINS



B

# ELDORADO

C

D

William Addison Dwiggins never intended to be a type designer. He wanted to be an illustrator and to design books. He worked hard and excelled at both professions. But Dwiggins could not turn down a design challenge; and that is how it all started.

The challenge came from C.H. Griffith, the person responsible for typographic development at Mergenthaler Linotype in the early part of this century. Griffith first learned of Dwiggins from an article he read in the trade press. The article dealt with the current state of the typographic arts, and in it Dwiggins complained that there were no acceptable gothic typefaces available for Linotype composition. Further, Dwiggins stated, there were no good text gothics designed in America. (Franklin and News Gothic were considered display faces.) Upon seeing Dwiggins' article, Griffith sent him a letter which, in essence, said, "If you think you're so good let's see the gothic you can draw."

The challenge was accepted, and thus began the twenty-seven year association between Mergenthaler Linotype and William Dwiggins. Seventeen typeface families came out of the partnership. The first, of course, was a gothic: Metro, the now classic newspaper face. Four additional families were published; the remaining typefaces were experimental. The association of Dwiggins with Mergenthaler established him as one of America's most important typeface designers. It did not however, divert Dwiggins from pursuing his other loves.

He was a prolific book designer, a gifted calligrapher, a professional illustrator and graphic designer. He was a talented writer, historian and teacher. In fact, Dwiggins' book on layout design became a major text on the subject. He also designed and produced furniture—and he even painted murals.

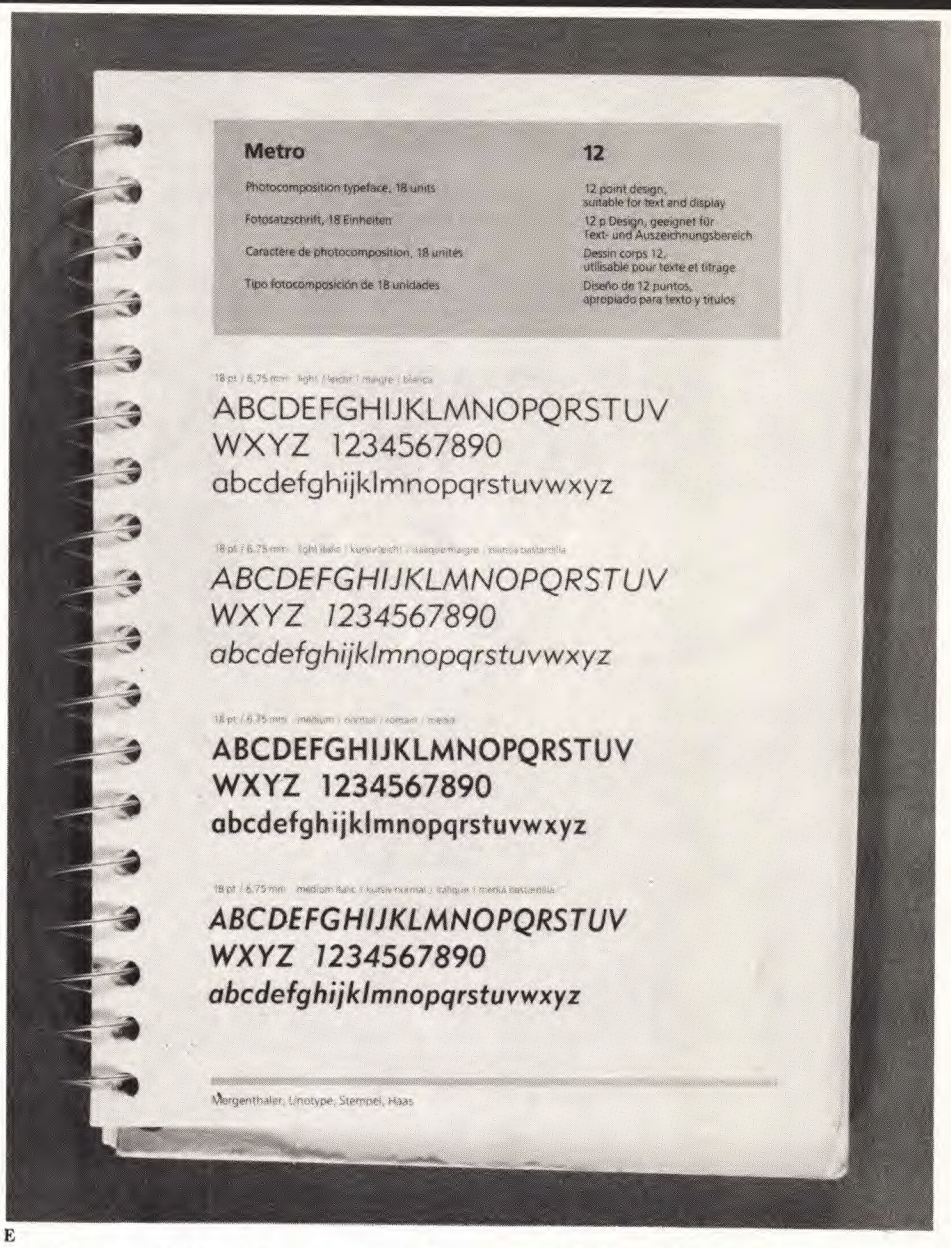
Dwiggins' major source of income was from his book designs. There are over 290 titles to his credit. In fact, many are now collected as works of art.

Dwiggins' artistic endeavors were not limited to those for which he received professional income. The children of Hingham, Massachusetts (where he lived and worked) knew Bill Dwiggins for his marionettes and kites. In the 30-seat marionette theatre that he designed and built below his studio, Dwiggins was playwright, artist, director and producer. In addition, he made all the marionettes that performed—even one of himself (should the audience cry "author" at the end of a performance).

In the spring and fall Dwiggins made kites for the enjoyment of the neighborhood children. And, although he did not invent the device, some say he perfected the kite trolley. This was a mobile-like contraption which could sail up a kite string. When it touched the kite paper, parachutes were released to float to earth, or into the hands of small children.

Dwiggins found fun in all his work. It is obvious in everything he created. While, perhaps, less apparent in his typeface designs (each is the result of a serious and contemplative study of a particular design challenge), Bill did little that was not enjoyable for him.

Caledonia, Dwiggins' best known and most popular typeface, was first begun as a revival design. One of the challenges to himself in this design program was to create an updated version of the Scotch typestyle popular at the end of the nineteenth century. In doing so he tried to combine the basic Scotch design with other, then popular, text typefaces. Dwiggins tried Scotch mixed with characteristics of Bodoni, Scotch with Baskerville, Scotch with Caslon. None of these preliminary designs, however, met with his satisfaction; and after several false starts, he decided to abandon the goal of reviving Scotch. ("Scotch doesn't stay Scotch if you sweat the fat off it.") He began to create a more original design, and Caledonia emerged, a typeface loosely based on one used by Bulmer in the late 18th century.




E

Dwiggins had two goals for the Caledonia design program, however, and the second objective was not changed or modified. That was to create a typeface for a mechanical typesetter, the Linotype, which could be used in books of beauty and clarity. This became the underlying challenge in all his type design work: to create beautiful and effective typefaces for machine composition.

Time has proved that Dwiggins more than met his goals. Even now, more than forty-five years after the original release of Caledonia, it is still one of the most popular text styles. Its beauty and communicative power still prevail.

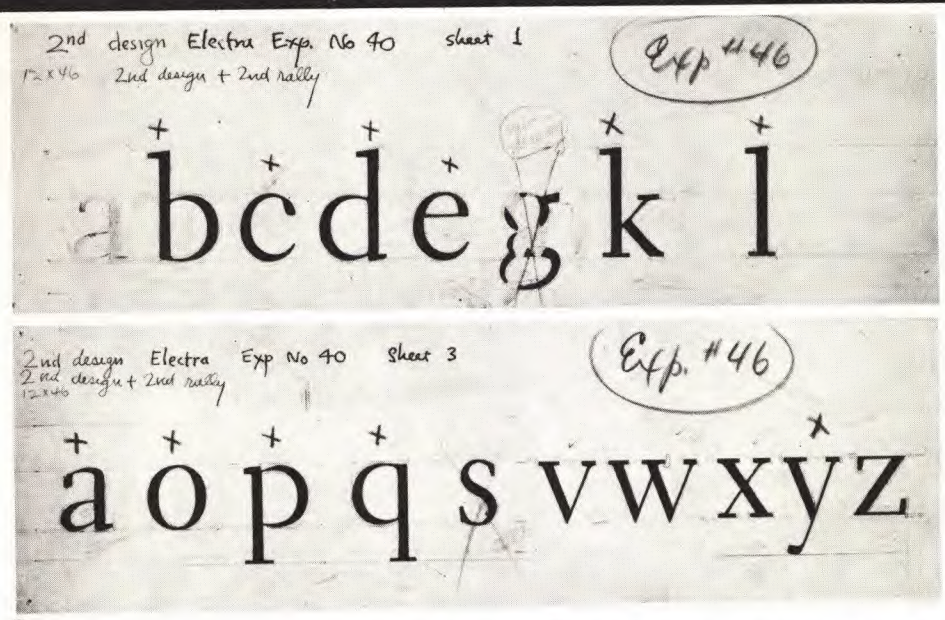
While Dwiggins' first typeface design, Metro, no longer enjoys wide popularity, it remained, until recently a mainstay of newspaper typography.

It is said that Metro was the only typeface in which Dwiggins let his sense of humor show through. The capitals "A" through "P" have the crisp quality of a mechanical drawing, an apparent geometric precision; but in the "Q" Dwiggins indulged himself; he had fun. The tail of the "Q" seems whimsical—and certainly out of character with the rest of the design.

Eldorado, another Dwiggins typeface, is not one of his better known typestyles—at least not yet. That design program was begun at the urging of several Latin-American publishers. They asked Mergenthaler Linotype to develop a book type which would reflect the flavor of the Spanish typographic tradition. Dwiggins was delighted to take on the project. It was a natural for him; a chance to create a beautiful typeface based on research and study of a particular design problem.

Something else influenced the Eldorado design program: World War II. Begun at the outbreak of the war, the typeface reflects the wartime regulations for the conservation of paper. Dwiggins endeavored to create a face that would provide maximum spatial economy without sacrificing the beauty or readability of the design. Eldorado was completed in 1951, but did not reach popularity—until perhaps now.

Recently Mergenthaler Linotype undertook the revival of Dwiggins' original Eldorado. The design talents of Mr. John Quaranta, a man who transferred some of Dwiggins' original work into drawings for type matrices, and the electronic capability of the Ikarus software, were brought together for this project. It is fitting that the craft of letter drawing and electronic technology be combined in this program. Dwiggins always tried to incorporate into his type designs the traditions of the past with the requirements of the present and future. John Quaranta's hand and design skills provided the tradition; he created the basic weights required for this revival program. Ikarus software built on the de-




F

sign foundation created by Quaranta and produced a full typeface family. The designer and the computer worked together to modify Dwiggins' original design, where necessary, to make it compatible with current typographic needs. Only time will tell if this new design will successfully carry on the Dwiggins heritage.

While Dwiggins' typefaces were the result of careful study and diligent effort—serious business—he never took the end result seriously. Probably the most severe, and certainly the most humorous, judgments of his work have been written by Dwiggins himself, in the guise of a Dr. Hermann Püterschein. He created the sarcastic and sometimes bombastic Doctor early in his career. Dr. Püterschein was supposed to be a transplanted German of irrefutable typographic knowledge and taste. Aside from being the chief critic of Dwiggins' work, Dr. Püterschein was also the only officer of the mythical Society of Calligraphers; a group which Dwiggins created, and inducted into membership such designers as Frederic Goudy, Rudolph Ruzicka and Bruce Rogers. At one point Dwiggins even started the rumor that he was, in fact, the imaginative personality assumed by Dr. Püterschein.

Like so many other Dwiggins creations, Dr. Püterschein lives on today. A new generation of young type designers, working for a major manufacturer of photocomposition equipment, became great fans of Dwiggins and his work. They were also enchanted by his imaginary personality, Dr. Püterschein; and they adopted the Doctor as their own. Some of these young designers left that original company to work elsewhere in the business—and took the Doctor with them. As a result, Hermann Püterschein will now be copied occasionally on an interoffice memo at Compugraphic Corporation, or paged on the intercom at Itek. He has cropped up at Autologic, AM Varityper, Information International and Xerox. Every once in a while a postcard even arrives at ITC, signed Doctor Hermann Püterschein.

Apart from the fictitious Doctor, few have found fault with Dwiggins' type design efforts. If any criticism can be leveled, it is that he did not produce enough typefaces. Perhaps the criticisms are justified, because Dwiggins is certainly better remembered today for his type designs than for his puppets, his furniture, his illustrations, or his book designs.

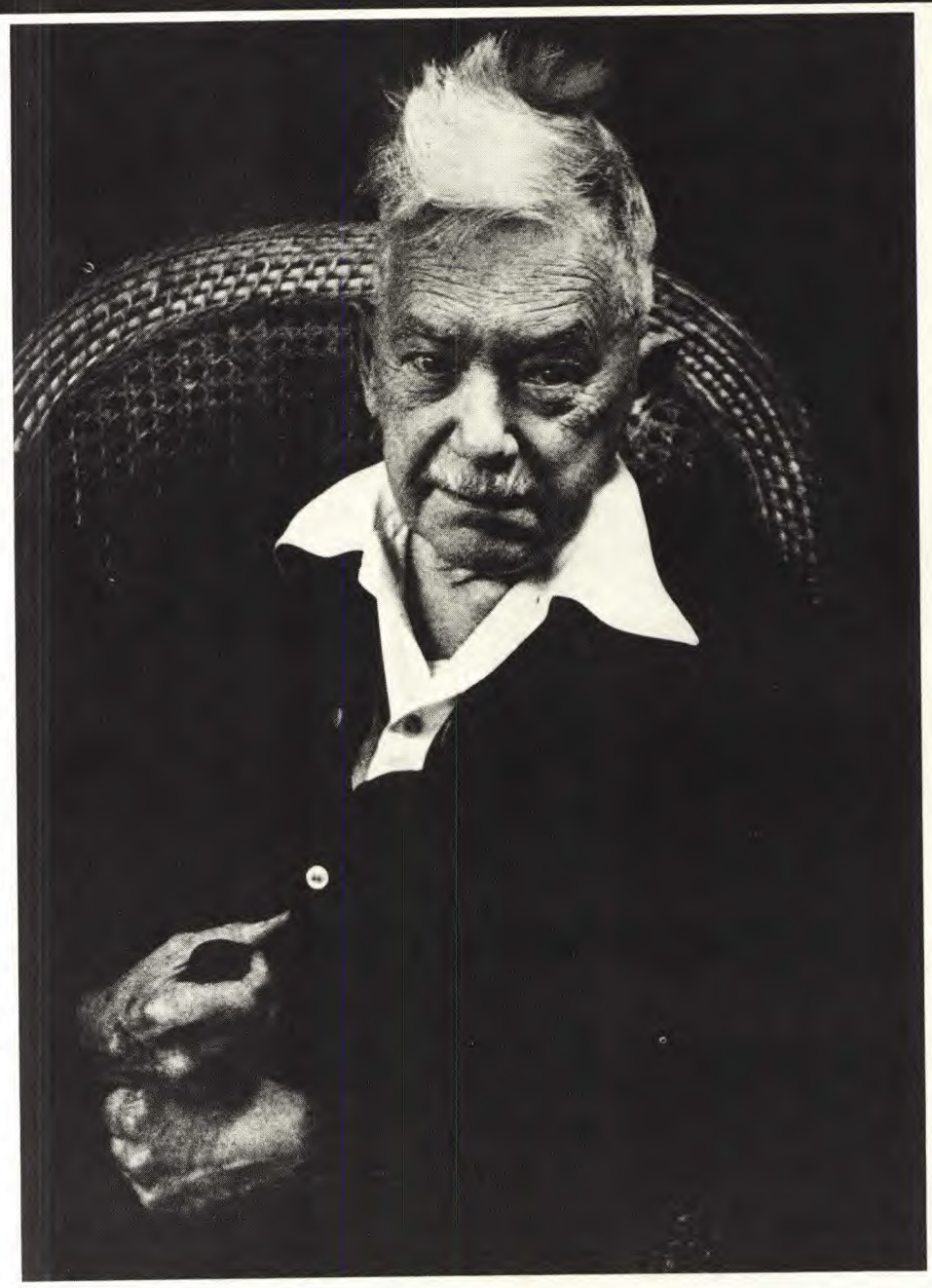
William Dwiggins was born in Martinsville, Ohio in 1880. While little is written about his early life, it can be assumed from his lively wit and humor that his childhood was happy. At age 19 he went to Chicago to study at the Frank Holme School of Illustration. It was there that he met Frederic Goudy. When Goudy moved to the suburbs of Boston and established the Village Press, he invited young Dwiggins to join him; to work as a book designer and illustrator. It did not pay much, but Dwiggins was happy; he loved his work and came to love New England.

When Goudy moved to New York, Dwiggins remained in Boston; he had found his home. Dwiggins built a studio across from his house, and continued to work there the rest of his life.

Dwiggins enjoyed his work and liked to work. He is quoted as saying "Like to design type. Like to jiggle type around and see what comes out. Like to design ornament. Like paper. Like ink on paper. Like bright colors. Handicapped by clock." On Christmas morning, 1956, the clock ran out. The life of a man who contributed much to the aesthetic values of the printing world came to an end.

The design community mourned Dwiggins' death as the passing of a friend, more than of a co-worker. The Dwiggins household was deluged with flowers and letters of sympathy.

There were a few, however, who possibly sighed with relief at Dwiggins' departure. His many, and diverse, interests, often detracted from his ability to maintain the design schedules for typeface development. This presented problems. Mergenthaler Linotype's files record instances of missed deadlines and extended work schedules. On one occasion, when Dwiggins was acting for Mergenthaler as a design consultant on other designers' efforts, his procrastination during an important review cycle held up the design process of a particular typeface for a very long time. The artist's efforts were delayed to the point that he began to make anonymous threatening phone calls to C. H. Griffith and his boss, the President of Mergenthaler. Fortunately the threats were not carried out



G

and Dwiggins did ultimately finish the typeface review. In fact, that typeface is still, more than 30 years later, one of Mergenthaler's more popular typeface designs.

The end result of any design project Dwiggins worked on was always of lasting beauty, supreme functionalism and extraordinary zeal. Another of Dwiggins' imaginary personalities: Kobodaishi (a patron saint of the lettering art and a great Buddhist missionary in ancient Japan) perhaps best summed up the work of this master of design. Kobodaishi's words were in reference to Caledonia but they hold true for all Dwiggins' work. "...electricity, sparks, energy...positive—say it with a snap...Make a line of letters so full of energy that it can't wait to get to the end of the measure."

In addition to creating beauty with letterforms, Dwiggins did something else: he accepted, and met, the challenge of developing aesthetically pleasing typefaces for a new, and supposedly inferior output medium—the Linotype. The longevity of his designs testify to his success at meeting the challenge.

Thankfully there are more designers like Dwiggins. It is the designers who followed in his footsteps that gave us our classic typefaces for machine composition, the phototype faces we currently use, and soon the typefaces we will be using on electronic and impact printing devices. Dwiggins can serve as a model to any designer who is called on to create beauty in spite of challenging odds.

A complete list of Dwiggins' typeface designs follows:

**Arcadia**
**Caledonia (1938)**
**Caravan**
**Charter**
**Eldorado (1951)**
**Electra (1935)**
**Falcon**
**Metro (1929)**
**Newsface 7 and 10 point**
**Stuyvesant**
**Tippecanoe**
**Winchester**

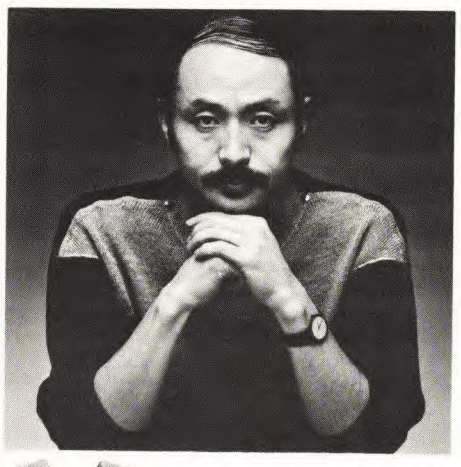
ALLAN HALEY

A. Reprinted with permission from the AIGA Dwiggins Exhibition Keepsake, 1957. Photo: Robert Yarnell Ritchie.
B. Reprinted with permission from the Mergenthaler Linotype Company.
C. Reprinted with permission from the AIGA Dwiggins Exhibition Keepsake, 1957. Photo: Mrs. William Doyle.
D. Reprinted with permission from the AIGA Dwiggins Exhibition Keepsake, 1957. Photo: Arthur Griffin.
E. Reprinted with permission from the Mergenthaler Linotype Company.
F. Reprinted with permission from the Mergenthaler Linotype Company.
G. Reprinted with permission from the AIGA Dwiggins Exhibition Keepsake, 1957. Photo: Dorothy Abbe.

THIS ARTICLE WAS SET IN ITC CASLON NO. 224™, ITC/LSC CASLON NO. 223™ AND ITC FRANKLIN GOTHIC®

MEET SPACE EXPLORER

# IGARI



Mostly we think of graphic designers as just earthbound creatures, permanently trapped in 2-dimensional space. Now we'll have to alter that concept. Here is the work of Takenobu Igarashi, Japanese designer, whose posters, logos, corporate identity graphics and writings have made him a trendsetter in his native Japan, and internationally, as well.

But, as you can see from his designs, there is no confining him to the printed page. He started this 3-dimensional alphabet with drawings of simple, minimal letterforms, then proceeded to enlarge and extrapolate each character into a complex, multi-leveled, multifaceted piece of sculpture.

"I want to make letters on a mammoth scale," explains Igarashi, "so people can climb on top of the sculpture, or inside it, and experience the space and volume fully." For that reason, he refers to his alphabet forms not just as sculpture to be looked at, but as architectural environments.

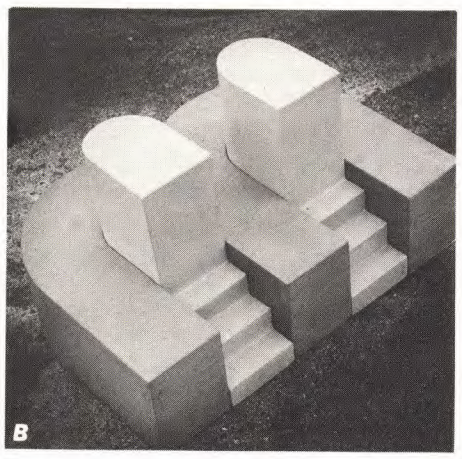
An entire Igarashi alphabet was exhibited recently at the Reinhold-Brown

A

Gallery in New York City. The letters were fabricated in brushed aluminum, but he has also worked with brass, chrome, wood, cast concrete, plastic and marble. Though these pieces were small in scale (approximately 5½ inches tall) some of his giant letters are 12 feet high and 20 feet wide, and are intended for public or corporate environments, indoors or out.

According to Igarashi, the alphabet is an appealing design project, because "It is a universally understood sign system." However, with or without the recognizable symbolism, letterforms make unexpectedly beautiful abstract designs in space.

Igarashi is a graduate of Tama University of Fine Arts in Tokyo, and he received his Master's Degree in Design from the University of California, Los Angeles. He established his own studio, Takenobu Igarashi Design, in Tokyo, in 1970. His posters, logos, corporate graphics and signage are recognized and admired internationally. The Museum of Modern Art in New York City has a permanent collection of his posters, and he has been commissioned to design their 1985 calendar,



B

as well. He has international clients and has taught and lectured worldwide. Both Graphis and Idea magazines have honored him with special feature articles, and he is the recipient of numerous awards. His most recent contribution to the field of graphic design is his own book, Igarashi Space Graphics, which encompasses three major areas: Architectural Graphics, Communication Graphics and Pure Graphics. It is an intelligent and highly intelligible work with illuminating insights into how he thinks and how he works. Available from Reinhold-Brown Gallery, 26 East 78th Street, New York, NY 10021.

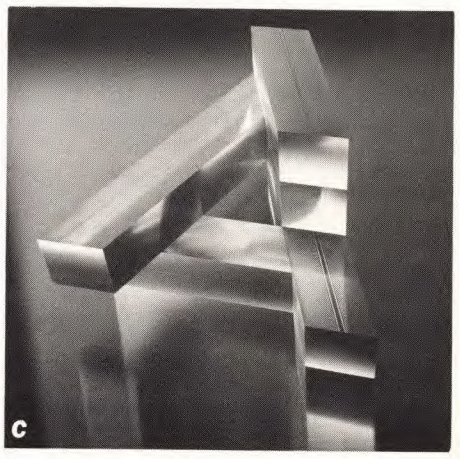
Marion Muller

A. The H photographed on the beach makes a grand portal to the sea. In ABS resin with lacquer coating. Actual size: 300 x 300 x 100 mm.

B. B in Indian sandstone is reminiscent of ancient Egyptian temple thrones. Actual size: 220 x 300 x 170 mm.

C. A in gleaming solid aluminum. Actual size: 380 x 310 x 180 mm.

D. Reaching toward the heavens, an inspirational X, in lacquered brass. Actual size: 300 x 240 x 460 mm.



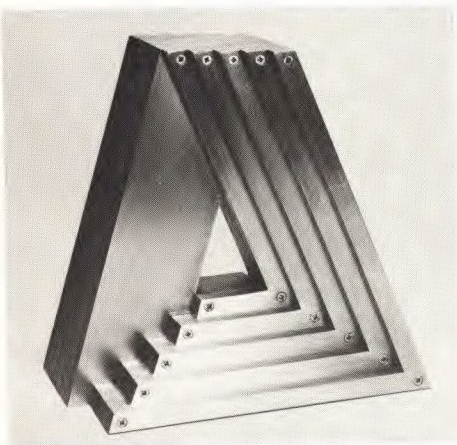
C

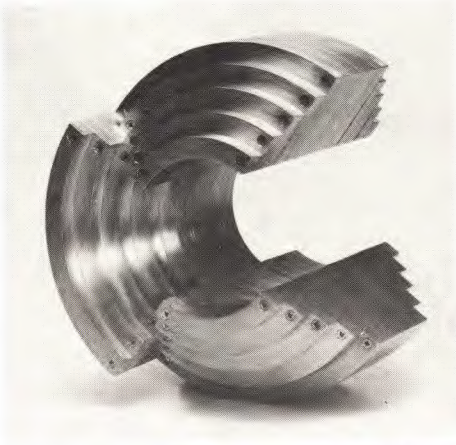
PHOTOS: HIDEKI ADACHI

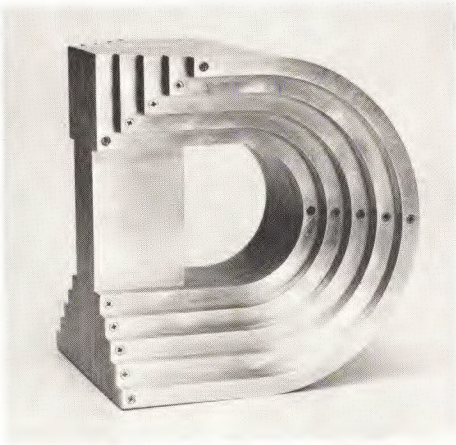
# ASHI

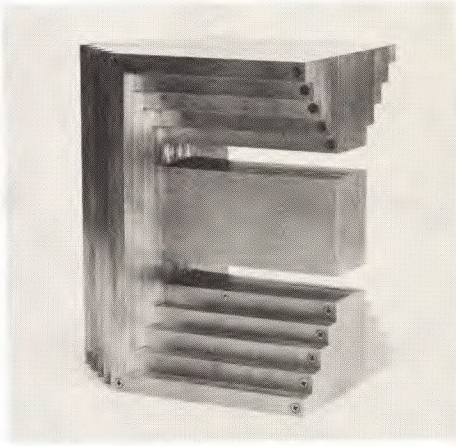
D

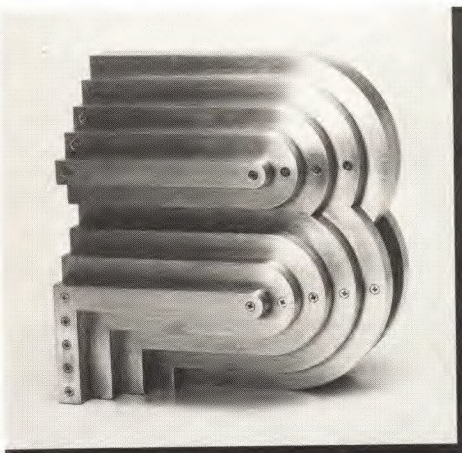
***A complete Igarashi alphabet in brushed aluminum. Actual size of each letter, approximately 5½ inches tall.***

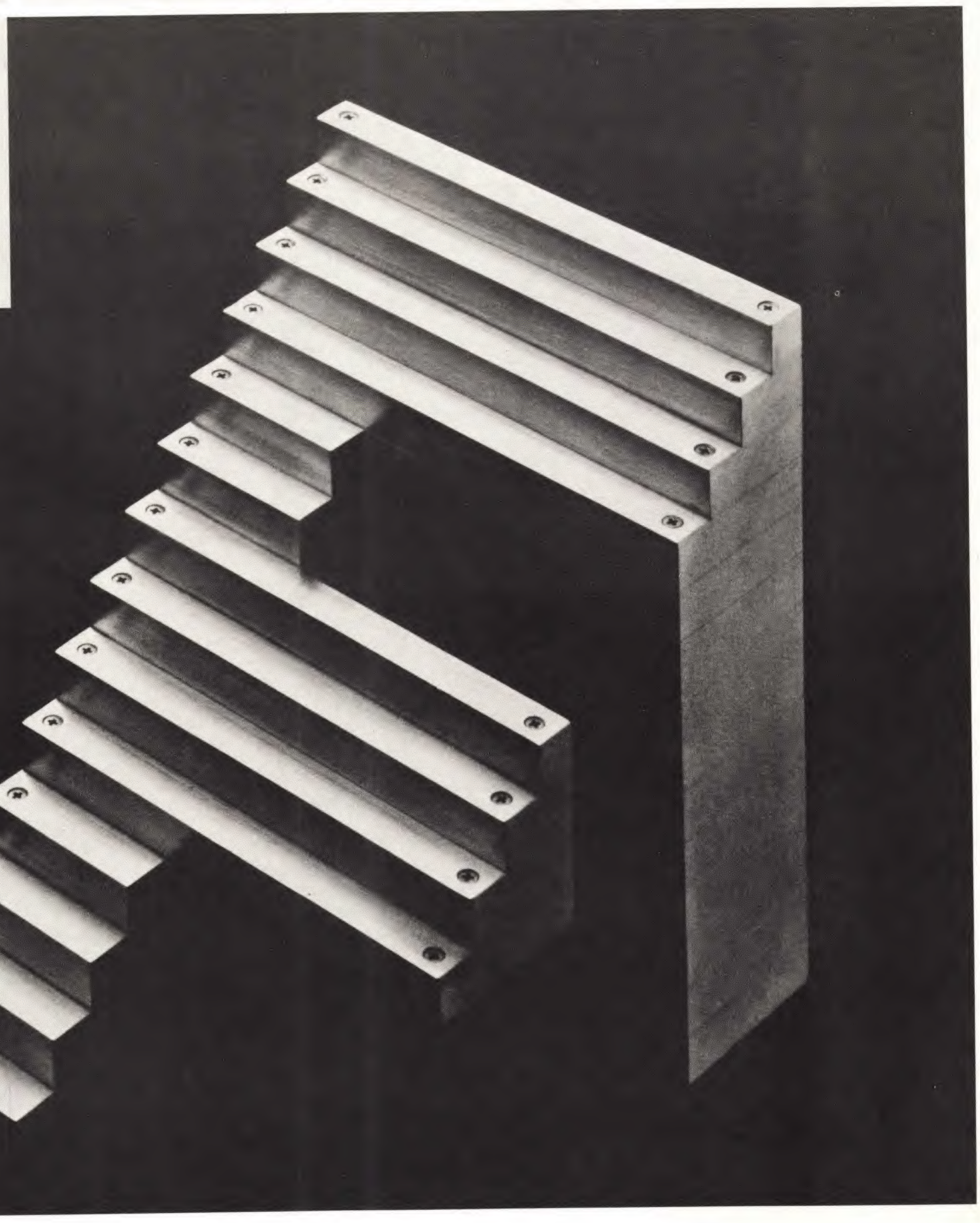












THIS ARTICLE WAS SET IN ITC CENTURY CONDENSED® AND ITC FRANKLIN GOTHIC®

# Kodachrome
## SLIDE

T E R R A C O T T A M B E R E D N E V A L T A N
D L O G I D N I U Q M A E R C O C O A Z U R E C
I P Y O E T A L S U P T E L R A C S P R E S O R
H R A L E T R C H A R T R E U S E A Q N M R R I
C U L D D L I O A M D Y D N U G R U B W A E A M
R P B E I G E H R A N I V O R Y O N Y L G E N S
O E L N M A C T W R O N S E U I G R A Y E R G O
D A U R P O E P E I M O E A S A L M O N N I E N
A C E O M L N R A N L I M E I A N L I S T H D O
C H W D O I U R C E A L S A R P D R Y I A P R A
O E S I K V L I L A C I O E J G E D E L U P A I
V U V P T E S S U R R M M W L G N S L V P A T S
A I M U R A S P B E R R Y U N E P W L E E S S H
T U C Y A N I L C E M E R A L D I E O R U N U C
P E R S I M M O N E M V T E H P N L W R L Z M U
S A N G U I N E R E D I I K A H K C A L B U F F

Kodak

PROCESSED BY KODAK


A Word Search by Juliet Travison

# COLORFUL CHARACTERS

*Solution to puzzle on page 80.*

# Kodachrome
## SLIDE

| | | | | |
|---|---|---|---|---|
| Almond | Coral | Lavender | Plum | Sepia |
| Amber | Cream | Lemon | Pumpkin | Silver |
| Aquamarine | Crimson | Lilac | Purple | Slate |
| Avocado | Cyan | Lime | Raspberry | Tan |
| Azure | Ecru | Magenta | Red | Tangerine |
| Beige | Fuchsia | Mauve | Rose | Taupe |
| Black | Emerald | Mocha | Royal Blue | Terra Cotta |
| Blue | Gold | Mustard | Russet | Turquoise |
| Brown | Goldenrod | Olive | Rust | Vermilion |
| Buff | Gray | Orange | Saddle | Violet |
| Burgundy | Green | Orchid | Salmon | White |
| Cerise | Indigo | Peach | Sanguine | Willow |
| Chartreuse | Ivory | Persimmon | Sapphire | Yellow |
| Cocoa | Khaki | Pink | Scarlet | |

**PROCESSED BY KODAK**

*How to play: Find and encircle, in the puzzle body, the words appearing in the Puzzle Word List. They appear vertically, horizontally, diagonally and backwards. Don't cross letters out—they may be used again as part of another name!*

*To give you a head start, we have shaded one of the puzzle words.*

*While these words may be spelled differently in other languages, please follow the versions in our Puzzle Word List.*

*Lösungsanweisungen: Sie müssen in dem Rätsel die in dem Wörterverzeichnis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagerecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus—sie könnten als Teil eines anderen Wortes gebraucht werden.*

*Um Ihnen zu einem Anfang zu verhelfen, haben wir eines der Rätselwörter schattiert.*

*Obwohl Wörter in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.*

*Règle du jeu: Retrouvez dans le puzzle et entourez d'un trait les mots qui figurent dans le Puzzle Word List.*

*Ils se lisent verticalement, horizontalement, diagonalement et même à l'envers. Ne barrez aucune lettre! Chacune peut resservir dans un autre mot.*

*Pour vous mettre sur la voie, nous avons teinté un des mots du puzzle.*

*Les mêmes mots peuvent avoir des orthographes différentes selon les langues. Tenez-vous en à l'orthographe que donne le Puzzle Word List.*

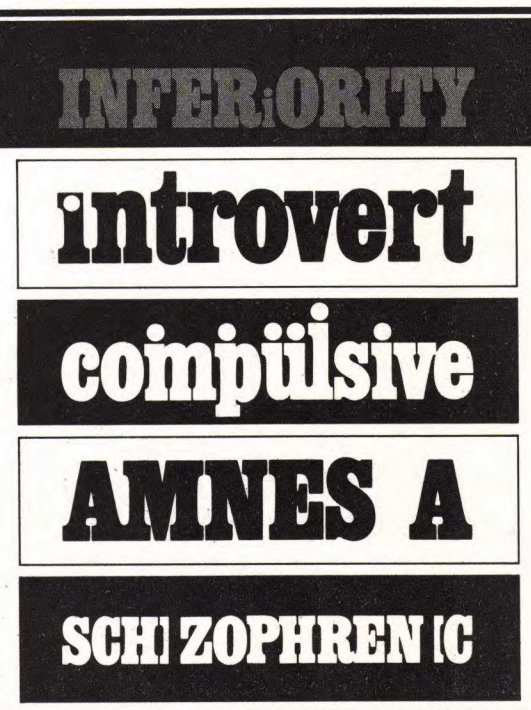
THIS ARTICLE WAS SET IN ITC AVANT GARDE GOTHIC® AND ITC CASLON NO. 224™

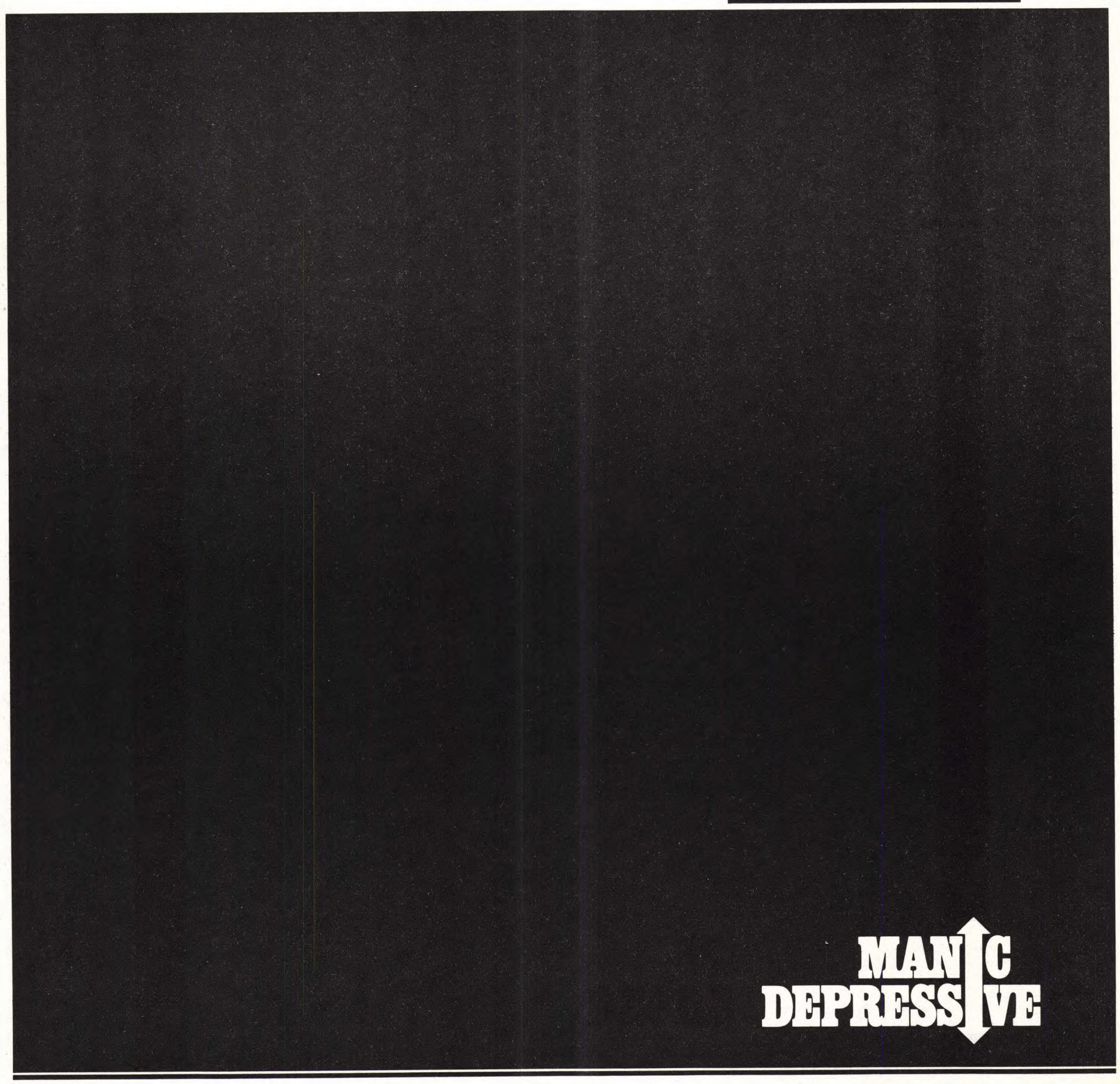
## HIS TYPOGRAPHY TALKS

*As we all know from experience, merely solving a problem isn't always a guaranteed thrill. What we really yearn for is the neatest, most direct, most economical solution, with no extraneous moves, marks, words, pictures, references, symbols or explanations. Mathematicians call it "the elegant solution." In common parlance, it's called "hitting the nail on the head."*

*In view of this universal quest, we think you'll enjoy the problem that designer John Langdon set for himself, and get a kick out of his solutions. Starting with a list of familiar psychiatric terms—and using typography only—he designed each word so that it tells graphically the nature of the condition. Neat, yes?*

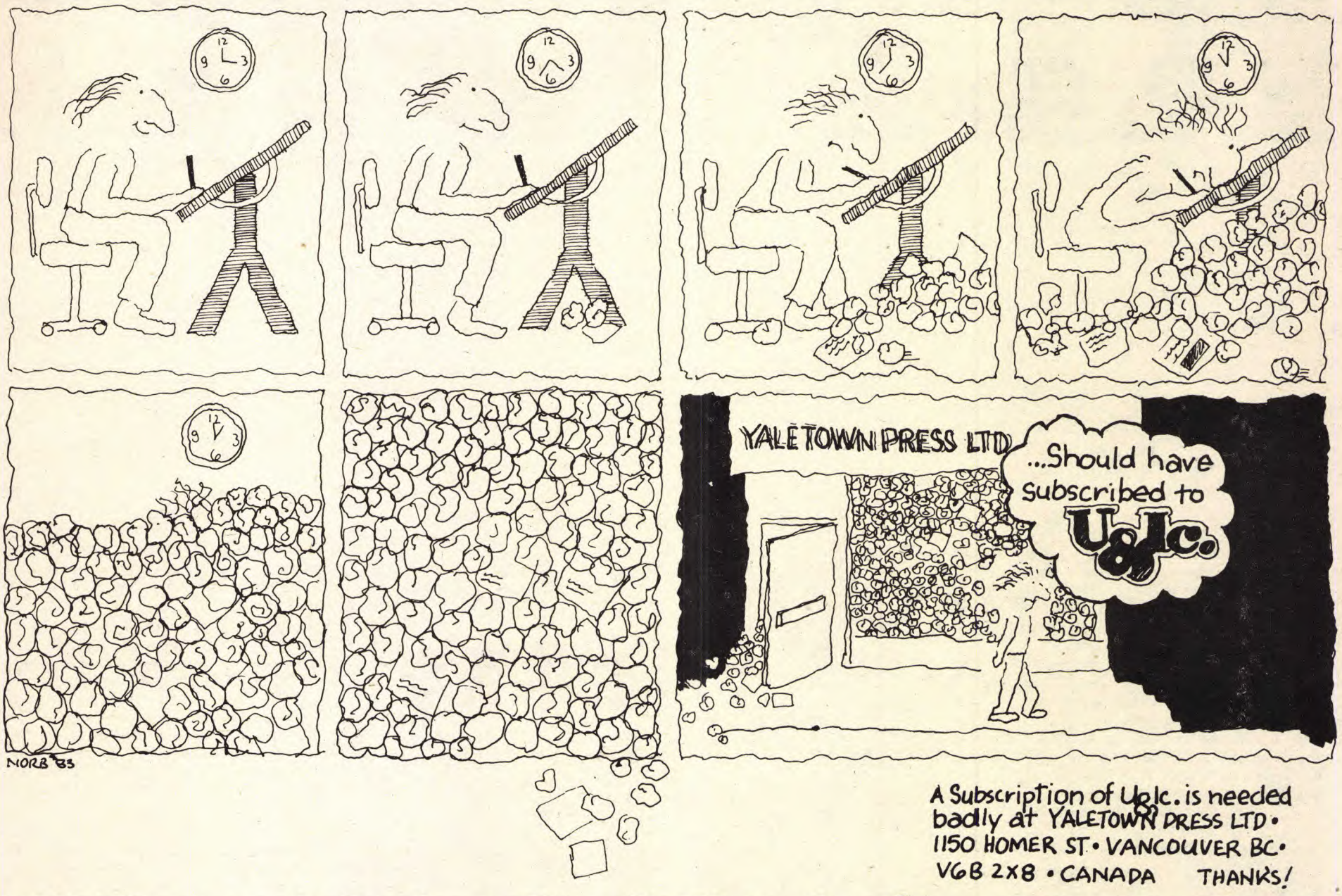
*This is just one sample of John Langdon's work as a word design specialist. That may seem like an odd choice of vocation, but it is really quite logical for Langdon, a word person, who took an undergraduate degree in Linguistics and English Literature before enrolling in the Philadelphia College of Art. After graduation from art school, he did a six year stint as a designer for Philadelphia's Sulpizio Associates. But since 1977, he has operated on his own, specializing in logotypes and other custom word designs for most of the major Philadelphia advertising agencies and studios. It should be noted that Langdon works out of his home in Wenonah, New Jersey, close by Philadelphia. But in the true spirit of brotherly love, he does not confine himself to local business; he happily serves clients in New York, San Francisco, Los Angeles and Baltimore, as well.* **M.M.**



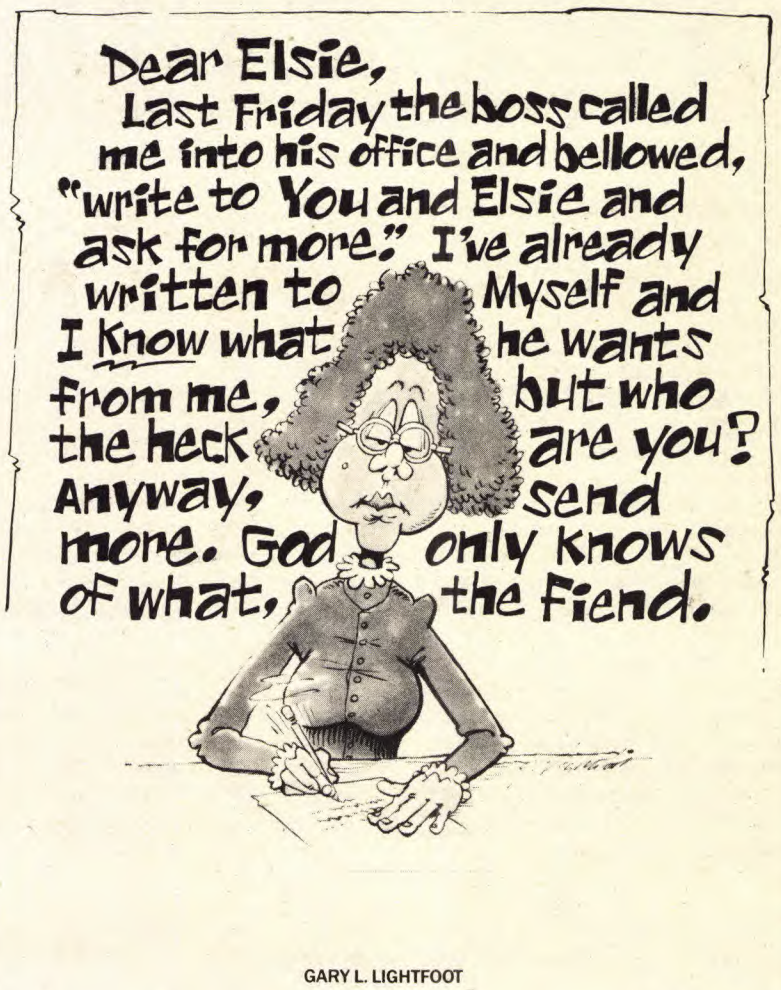



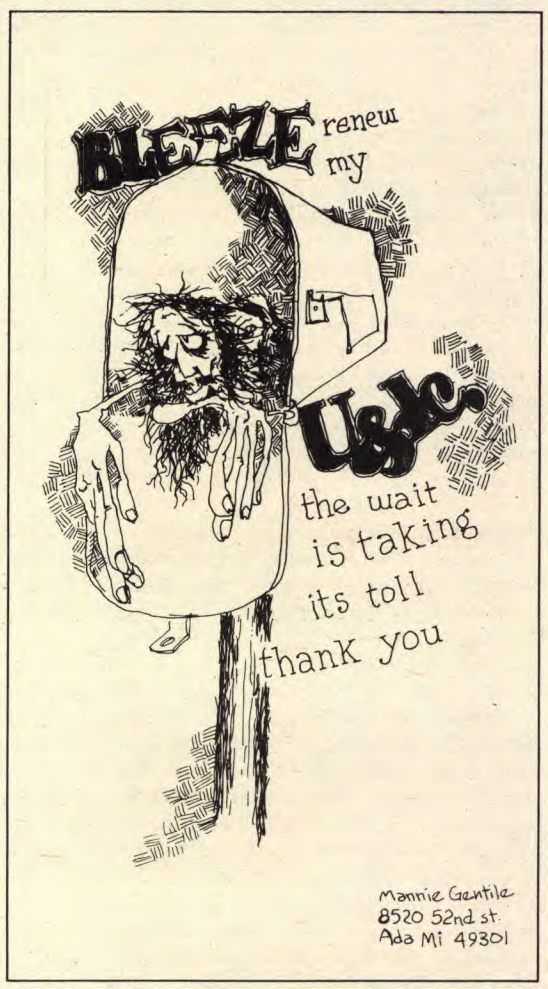

THIS ARTICLE WAS SET IN ITC AVANT GARDE GOTHIC® AND ITC FENICE®

# LETTERS




A Subscription of U&lc. is needed badly at YALETOWN PRESS LTD. 1150 HOMER ST. VANCOUVER BC. V6B 2X8 • CANADA THANKS!




GARY L. LIGHTFOOT

THIS PAGE WAS SET IN ITC AMERICAN TYPEWRITER® AND ITC FRANKLIN GOTHIC®

# REPORT

## ITEK SHEDS NEW LIGHT ON THE IMAGE OF TYPE: AN L.E.D. MIRACLE SHINES AT GRAPH-EXPO '83

Light-Emitting Diodes, or LEDs, have been hanging around in the pocket calculators and watches of the world for some time. No glamour technology here, since it doesn't glow in the dark. Most of the ones we know have also suffered from poor legibility due to low contrast and excruciatingly slow response time. In other words, they have never been much to write home about. But at the last Graph-Expo show in Chicago's McCormick Place, they stole the show when introduced as part of the most distinctive new product to appear in typesetting since the Linotron 202 broke the technology and price barriers in 1978.

The Itek Digitek, which images digital type off a highly modified LED array, transforms the world of phototypesetting with a superior price/performance ratio. Digitek is possible because of the first major new method of recording words and pictures since the adoption of the laser almost fifteen years ago.

This major innovation came in one of the smallest packages around. Itek's Digitek photocomposer weighs 40 pounds and measures 26″ wide, 9″ high and 19″ deep. Digital type rolls off at the rate of 160 lines per minute over a 71 pica width, from standard or high resolution fonts (up to 1,333 lines/inch). Sixteen faces, setting from 5.5 to 72 point type are online simultaneously, with any number more available to be down-line loaded from floppy disks.

The breakthrough in Digitek is in the imaging system. An LED array is attached to a bundle of light-emitting fiber optics (LFO). These are attached to a head which travels back and forth in direct contact with the photosensitive paper. Individual pixels or elements are flashed on or off in the LED. This light is conducted through the LFO to the recording material. The Digitek has only one moving part and three computer boards of logic.

Digitek's first configuration will list for a low $16,995, including an editing terminal with composition software functionally almost identical to the present Quadritek product. It is CP/M compatible and features a standard monospacing screen with dual floppy disks. Options for 15 Mb Winchester disk, data telecommunications and a Multi-Disk converter to translate files from alien (and mostly hostile) word processors are already available. Future updates will allow a full multi-terminal, multi-typesetter configuration to be built around the Digitek.

ITEK DIGITEK COMPOSITION TERMINAL AND OUTPUT UNIT. PHOTOGRAPH COURTESY OF ITEK GRAPHIC SYSTEMS.

While Itek is accurate in its perception that weekly newspapers, small publishers and the average run of commercial typesetters will love the Digitek, it is perhaps most significant when seen as a device to produce type for internal use rather than resale. Commercial type quality is not yet its strong point, but it is a machine which will help to make typesetters of us all.

The inplant and office markets will, in our opinion, embrace the Digitek. Rumor has it that Itek will pursue a vigorous program of private label OEM sales, which would or could include a number of the larger information companies. Technically, the Digitek could also record line art or halftone images, which makes it an ideal device for future-minded executives in electronic technical publishing, DP or WP applications.

The LED-powered Digitek comes at a time when the CRT and laser typesetters seem to have run their course in terms of price/performance improvements. The AM 6400 and Merg 101 brought the recording engine and fontmaker cost down to the $20,000 retail level. Digitek (separate from its editing terminal) might eventually sell for as little as 50% of that.

## ENTER THE MID-RANGE RECORDING ENGINE

Konishiroku Sakura helped close 1983 on a high note for Technopolists when it brought out the quietest surprise of the season in the form of the Konika "phototypesetting" laser printer. This desktop unit (60 x 60 x 82 cm) is basically a moderate resolution laser recording engine which lays down 724 or 813 line per inch resolution images of text and graphics onto 65 pica wide film or paper. It outputs at a very acceptable 7 inches per minute and fits nicely mid-way between present low-resolution laser printers and high-performance recording engines comparable to the Monotype Lasercomp.

Price of the Konika recorder is around $24,500 for end users. The Sakura has, at present, no font engine or intelligence, but is an ideal companion for Raster Image Processor (RIP) devices like the Camex Supersetter. Several companies are rushing to package the Sakura into finished product form, which points to a possible $40,000 stand-alone publishing system. Quality is such that when results are made into plates and printed, it should equal most work presently being done outside boutique applications. This is a product similar to that under development by Long Island-based Data Recording Systems, and is, in fact, the kind of product we expect to see much more of, appearing in the next few years.

## LISA REDUX: WESTMINSTER AND STUDIO SOFTWARE MAKE THE IBM PC JUST OUR TYPE

Alvin Toffler's warning that the future was coming toward us at ever-increasing rates seems truer every micro-second. Just a few months ago we wrote about the possible use (or abuse) of Apple's little Lisa as an artist's tool. Practically before that article hit print, the other shoe dropped, bringing along another generation of even more affordable layout and typographic tools.

Just appeared on the horizon are two new products which will run as add-ons to the ubiquitous (over 2,000,000 sold) IBM PC. While they are rather different in function and character, they share their operating environment. Where one appearing at this time would stir interest, two of them seems to us a movement worthy of more analysis.

Studio Software (3001 Red Hill, Costa Mesa, CA 92626, 800-821-7816) showed up at the otherwise disastrous Gutenberg show to introduce a page layout and processing system using Lisa-like ikons to facilitate person-processor communications. Westminster Software (3000 Sand Hill Road, Menlo Park, CA 94025) appeared simultaneously with a page composition unit called CompMaster. Both are unfinished, but initially impressive. More impressive is the drastic reduction of the cost of interactive typographic display (ITD) technology. This, coupled with the drastic drop in imager output device prices will likely trigger sharp increases in the demand for graphic arts quality composition.

## STUDIO SOFTWARE: AN ELECTRONIC BOARD

Although neither the Studio nor Westminster products are fully deliverable (as of this writing in December, 1983), they seem sufficiently well-developed to allow evaluation of their potential capabilities. The difference between these two products and their immediate antecedents (Star and Lisa) is that these are typographic and design tools, not generalized desktop computing environments with spreadsheet, word/data processing and database programs available. This new pair also differs from dedicated type/graphic systems presently available in the

# FROM TECHNOPOLIS™

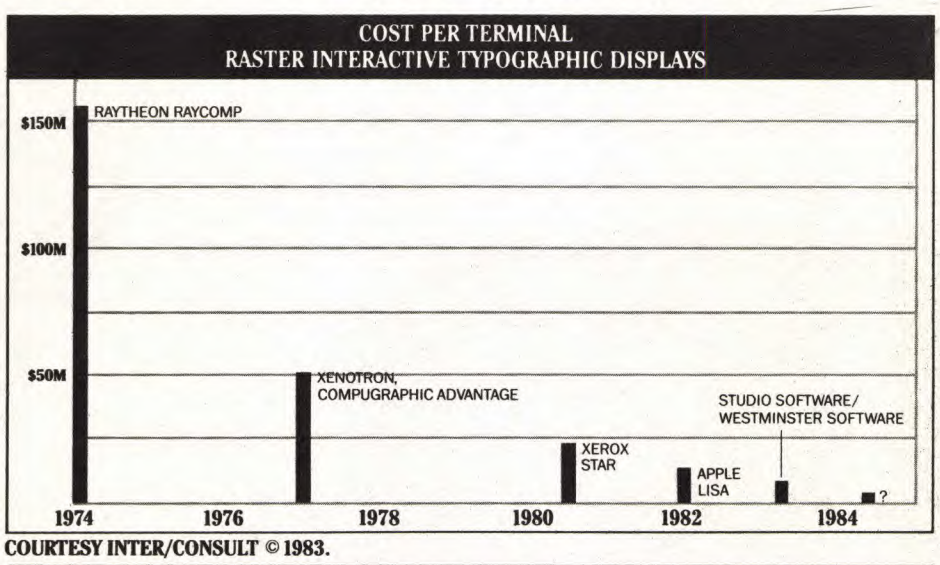
BY DAVID HENRY GOODSTEIN AND JEROME L. ZADOW

fact that they run on the increasingly versatile and software-intensive IBM PC. They may be no match for the power of dedicated-processor machines, but at a fraction of the cost they will surely find a ready market in the thousands of small studios which could use a single computer to set the type and keep the books.

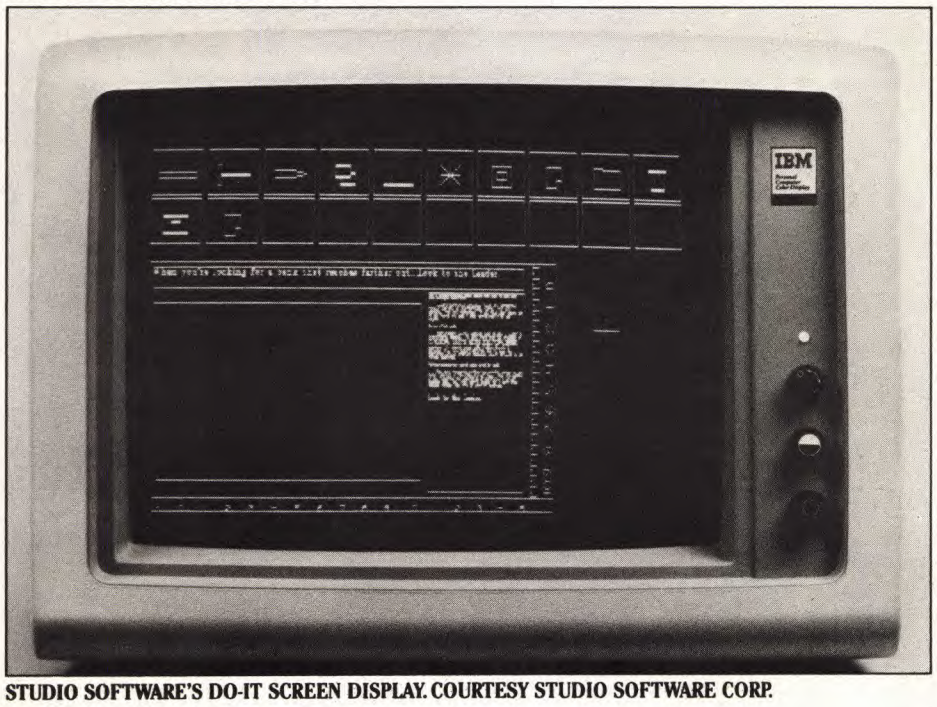
Studio Software's Do-It is remarkable for its human interface. Self-descriptive ikons displayed around the top and left borders of the screen provide commercial and graphic layout professionals with tool symbols that will make them comfortable. These include a comfortingly traditional ruler, a T-square for aligning art on the 11 x 17″ electronic board, blue pencil for drawing columns for text and windows for art, pen for drawing freehand, pen for rules, camera for copying, and magnifying glass for zooming in to read text too small for adequate display on the IBM monitor.

The ikonography continues with a glue pot, a document (denoting a file which contains text to be set), a type spec sheet which assigns typographic specifications to elements (in the page, or globally to the document), a typewriter for author's alterations or editorial changes, a personal assistant ikon denoting access to file handling and job-tracking options, and a tool box with additional functions.

Users are assumed to be trained graphic designers and layout artists, but not with any previously acquired computer literacy. The ikons should enable new users to make an easy transition from manual methods. Text called to the screen is presented in actual size and true character description if it is large enough to be read at the screen resolution. Smaller text is shown as rectangles with a display of line endings. Studio says it will initially supply ten popular fonts in bold, italic and book design. The system will also provide an easy way of creating and storing highly designed elements such as logos for recall in a number of sizes.




COURTESY INTER/CONSULT © 1983.




STUDIO SOFTWARE'S DO-IT SCREEN DISPLAY. COURTESY STUDIO SOFTWARE CORP.

## WESTMINSTER SOFTWARE: COMPOSITION A LA MICRO

Westminster's CompMaster is more an editorial composition and page layout system in the mode of the early Compugraphic Quadex system. CompMaster will allow users to bring pages of word processing files into the system, have the text hyphenated and justified, and review results in dummy form on the screen. It is possible to wrap copy around photographs and to set type ragged or justified.

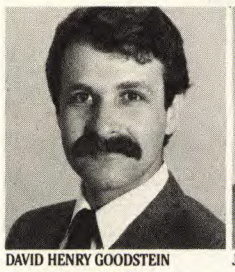
The actual type is not available for viewing as it will be set, but instead can be called to the screen (replacing the page dummy display) in regular computerese monospaced text format. In display mode, line endings are shown for h&j'd text. The display allows the user to manually review the file for widows or orphans. And after review, the column can be vertically justified to occupy all of the assigned space.

Hyphenation employs both logic and a dictionary. Users can program minimum/maximum word spacing and letterspacing, and some character pair kerning is available. At the top of the screen, the user sees a file identifier, specified text point size and the depth of the hyphenated file in column inches. Standard editing facilities, including user definable functions and formats, are supported. A screen-based editor, for display character sets, enables user creation of pi characters and accents. Unfortunately, at this time files are limited to 40,000 characters.

The dummy page simulated on the screen shows protected areas, column position and vertical and horizontal rules in place. Partially made up pages can be stored and reprocessed. Output to typesetters will be over telephone lines, via diskette mailed to regional service centers or by direct on-line interface for those with sufficient volume to keep an output recorder fed.

The two systems are radically different. Studio is clearly a graphic artist's layout tool; Westminster, a text composition and typographic front end. Both provide output directly or via media linkages from various printers, plotters and phototypesetters. Both provide their respective typographic or design capability for less than $3,000 incremental cost above the $5-$8,000 cost of an appropriately configured hard-disk PC from Big Blue. However, for thousands of small design offices, the dream of direct personal control over the typesetting process, and the end of costly, time consuming delays waiting for corrections can be eliminated.

As the prices of competent output devices like the Digitek and Konishiroku come down it seems that in-studio typography will become a common reality for the graphic design community. Penetration of broader office markets may be delayed by the need for less expensive desktop image recorders, but for the moment it appears that the Westminster and Studio Software systems (and the many look-alikes we feel sure will soon follow) can satisfy a real need, and help start a renaissance in the world of design.



DAVID HENRY GOODSTEIN

JEROME L. ZADOW

ABOUT THE AUTHORS:

David Henry Goodstein is Director of Inter/Consult, a Cambridge, Massachusetts firm, specialized in printing automation. He also serves as Research Affiliate in the experimental images program (Visible Language Workshop) at MIT.

Jerome L. Zadow is Senior Consultant for Inter/Consult, and was previously an officer of Textet Corporation and senior staff member with interest in technology marketing and strategy issues.

THIS ARTICLE WAS SET IN ITC AVANT GARDE GOTHIC®, ITC CHELTENHAM CONDENSED® AND ITC FRANKLIN GOTHIC®

## WHAT'S NEW FROM ITC

ITC Veljovic™ is available in Book, Medium, Bold and Black weights with corresponding italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights.

Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This is your guarantee of authenticity:

ITC™ LICENSED

These new typefaces will be available to the public on or after May 14, 1984, depending on each manufacturer's release schedule.

The release of ITC Veljovic provides ITC with a rare opportunity: the chance to present an exceptional typeface design and to introduce a remarkable new design talent to the typographic community.

ITC Veljovic is the first of what we hope will be many typefaces from the hand of Mr. Jovica Veljović, a young designer from Yugoslavia. Although this is his first typeface, Mr. Veljović is not a newcomer to the lettering arts. He is an accomplished and talented calligrapher. In fact, readers of U&lc may well remember the work of Veljović: examples of his calligraphy filled four pages in the Volume 8, No. 4 issue of U&lc. The closing paragraph of the article that accompanied his work made the comment that calligraphy is not a long reach from type design and that ITC would not be surprised to receive an alphabet design from Mr. Veljović. Thankfully our premonition was realized.

Veljović has a number of international credits as a calligrapher. He has been shown at many important exhibits, and is in books published in the United Kingdom and in America.

**There is a freshness and originality in both Veljović's calligraphy and typeface design, yet he is quick to point out that his designs are influenced by many people, among whom Hermann Zapf of Germany and Henri Friedlaender of Israel are at the top of his list.**

Zapf's book, *About Alphabets,* was Veljović's first encounter with the lettering arts. The book made him aware of the beauty and simple strength of letterform communication, and it was love at first sight.

Mr. Friedlaender learned of Veljović's work through a piece of calligraphy which Veljović sent him. Friedlaender took an immediate interest in the young calligrapher and soon became his friend and mentor.

**Like his calligraphy, Veljović's first typeface has strength and vitality. There is a liveliness to his design that is rare in a text typeface. The calligraphic heritage of ITC Veljovic is also apparent in the energetic weight stress, the animated bowls, and the flair terminals. The full counters and strong serifs aid the readability of this design. ITC Veljovic also has a feeling of crisp precision, as if the letters were cut in stone rather than drawn with pen and ink.**

**Classic proportions with a large x-height are maintained through ascenders which exceed the cap height. An interesting design trait is present in the lowercase "g." The bottom loop is open in the Book weight and closed in all others.**

**The italic designs of ITC Veljovic are especially dynamic. They have power and flow which could only have been created by a calligrapher.**

**And yet, for all its vitality, originality and flair, ITC Veljović communicates: simply, effectively, directly.**

ABCDEFGHIJKLMNOPQRSTUVWXYZÇŁØÆŒabcdefghijklmnopq

BOOK

ABCDEFGHIJKLMNOPQRSTUVWXYZÇŁØÆŒabcdefghijklmn

MEDIUM

ABCDEFGHIJKLMNOPQRSTUVWXYZÇŁØÆŒabcdefghijklm

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZÇŁØÆŒabcdefghijk

BLACK

*ABCDEFGHIJKLMNOPQRSTUVWXYZÇŁØÆŒabcdefghijklmnopqrs*

BOOK ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZÇŁØÆŒabcdefghijklmnop*

MEDIUM ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZÇŁØÆŒabcdefghijklmn*

BOLD ITALIC

*ABCDEFGHIJKLMNOPQRSTUVWXYZÇŁØÆŒabcdefghijk*

BLACK ITALIC

# *ITC VE*

stuvwxyzßçłøæœffiflffiffl 1234567890&1234567890$$¢f£%@(.,:;!?·--

pqrstuvwxyzßçłøæœffiflffiffl 1234567890&1234567890$$¢f£%@

nopqrstuvwxyzßçłøæœffiflffiffl 1234567890&1234567890$$

lmnopqrstuvwxyzßçłøæœffiflffiffl 1234567890&123456

uvwxyzßçłøæœffiflffiffl 1234567890&1234567890$$¢f£%@(.,:;!?·--"'"'/#

qrstuvwxyzßçłøæœffiflffiffl 1234567890&1234567890$$¢f£%@(.,

pqrstuvwxyzßçłøæœffiflffiffl 1234567890&1234567890$$¢f£

mnopqrstuvwxyzßçłøæœffiflffiffl 1234567890&12345678

**JOVICA VELJOVIĆ**

**Jovica Veljović** *(vel-yo-vitch) celebrated his thirtieth birthday on March 1. He is quiet, unassuming, and modest about his work. In a conversation he prefers to listen, and learn, rather than be heard. Veljović's love of letterform design and calligraphy is apparent in his work and in his writing on the subject: he is more than just talented. He studied at the Academy of Applied Arts, in Belgrade, where he majored in lettering. Veljović lives in Yugoslavia with his wife and their infant son. When he is not drawing alphabets or creating beautiful calligraphy, he teaches design and graphic communication. His work has been honored in books and exhibits. He received a special award for calligraphy at the October Salon in Belgrade, in 1979. He has the inquisitiveness of a student, the wisdom of a professor, and the talent of an artist.*

# LJOVIC™

# ITC VELJOVIC™

## BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used i n its planning; the designer must care. In contemporary adv ertising the perfect integration of design elements often dem ands unorthodox typography. It may require the use of com pact spacing, minus leading, unusual sizes and weights; wha tever is needed to improve appearance and impact. Stating s pecific principles or guides on the subject of typography is d
6 POINT

Excellence in typography is the result of nothing m ore than an attitude. Its appeal comes from the und erstanding used in its planning; the designer must c are. In contemporary advertising the perfect integr ation of design elements often demands unorthodo x typography. It may require the use of compact spa cing, minus leading, unusual sizes and weights; wh atever is needed to improve appearance and impact
7 POINT

Excellence in typography is the result of nothi ng more than an attitude. Its appeal comes fro m the understanding used in its planning; the designer must care. In contemporary advertisi ng the perfect integration of design elements of ten demands unorthodox typography. It may r equire the use of compact spacing, minus lead ing, unusual sizes and weights; whatever is ne
8 POINT

Excellence in typography is the result of n othing more than an attitude. Its appeal c omes from the understanding used in its planning; the designer must care. In con temporary advertising the perfect integra tion of design elements often demands u northodox typography. It may require th e use of compact spacing, minus leading
9 POINT

Excellence in typography is the resul t of nothing more than an attitude. Its appeal comes from the understandin g used in its planning; the designer m ust care. In contemporary advertisin g the perfect integration of design ele ments often demands unorthodox ty pography. It may require the use of c
10 POINT

Excellence in typography is the re sult of nothing more than an attitu de. Its appeal comes from the und erstanding used in its planning; th e designer must care. In contempo rary advertising the perfect integr ation of design elements often de mands unorthodox typography. It
11 POINT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its p lanning; the designer must car e. In contemporary advertising the perfect integration of desig n elements often demands uno
12 POINT

Excellence in typography is the result of nothing more t han an attitude. Its appeal c omes from the understandi ng used in its planning; the designer must care. In cont emporary advertising the p erfect integration of design
14 POINT

## MEDIUM

Excellence in typography is the result of nothing more th an an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemp orary advertising the perfect integration of design eleme nts often demands unorthodox typography. It may requi re the use of compact spacing, minus leading, unusual siz es and weights; whatever is needed to improve appearanc e and impact. Stating specific principles or guides on the

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perf ect integration of design elements often demand s unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appe

Excellence in typography is the result of not hing more than an attitude. Its appeal come s from the understanding used in its planni ng; the designer must care. In contemporar y advertising the perfect integration of desig n elements often demands unorthodox typo graphy. It may require the use of compact sp acing, minus leading, unusual sizes and wei

Excellence in typography is the result o f nothing more than an attitude. Its ap peal comes from the understanding us ed in its planning; the designer must c are. In contemporary advertising the p erfect integration of design elements o ften demands unorthodox typography It may require the use of compact spaci

Excellence in typography is the res ult of nothing more than an attitud e. Its appeal comes from the under standing used in its planning; the d esigner must care. In contemporar y advertising the perfect integratio n of design elements often demand s unorthodox typography. It may re

Excellence in typography is the r esult of nothing more than an at titude. Its appeal comes from th e understanding used in its plan ning; the designer must care. In contemporary advertising the p erfect integration of design elem ents often demands unorthodox

Excellence in typography is t he result of nothing more tha n an attitude. Its appeal come s from the understanding use d in its planning; the designe r must care. In contemporary advertising the perfect integr ation of design elements ofte

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may r equire the use of compact spacing, minus lead ing, unusual sizes and weights; whatever is ne

Excellence in typography is the result o f nothing more than an attitude. Its ap peal comes from the understanding us ed in its planning; the designer must c are. In contemporary advertising the p erfect integration of design elements o ften demands unorthodox typography It may require the use of compact spac

Excellence in typography is the res ult of nothing more than an attitud e. Its appeal comes from the under standing used in its planning; the d esigner must care. In contemporar y advertising the perfect integratio n of design elements often demand s unorthodox typography. It may re

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its p lanning; the designer must care In contemporary advertising th e perfect integration of design e lements often demands unorth

Excellence in typography is t he result of nothing more tha n an attitude. Its appeal come s from the understanding use d in its planning; the designe r must care. In contemporary advertising the perfect integr ation of design elements ofte

Excellence in typography i s the result of nothing mor e than an attitude. Its appe al comes from the underst anding used in its plannin g; the designer must care. I n contemporary advertisin g the perfect integration of

Excellence in typograph y is the result of nothing more than an attitude. It s appeal comes from the understanding used in its planning; the designer m ust care. In contemporar y advertising the perfect i

## BOLD

Excellence in typography is the result of nothing more t han an attitude. Its appeal comes from the understandi ng used in its planning; the designer must care. In cont emporary advertising the perfect integration of design elements often demands unorthodox typography. It ma y require the use of compact spacing, minus leading, un usual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles or g

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfe ct integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes a nd weights; whatever is needed to improve appea

Excellence in typography is the result of not hing more than an attitude. Its appeal come s from the understanding used in its planni ng; the designer must care. In contemporar y advertising the perfect integration of desig n elements often demands unorthodox typo graphy. It may require the use of compact s pacing, minus leading, unusual sizes and we

Excellence in typography is the result o f nothing more than an attitude. Its ap peal comes from the understanding us ed in its planning; the designer must c are. In contemporary advertising the p erfect integration of design elements o ften demands unorthodox typography It may require the use of compact spac

Excellence in typography is the r esult of nothing more than an attitud e. Its appeal comes from the under standing used in its planning; the d esigner must care. In contemporar y advertising the perfect integratio n of design elements often demand s unorthodox typography. It may re

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its p lanning; the designer must care In contemporary advertising th e perfect integration of design e lements often demands unorth

Excellence in typography is t he result of nothing more tha n an attitude. Its appeal come s from the understanding use d in its planning; the designe r must care. In contemporary advertising the perfect integr ation of design elements ofte

Excellence in typography i s the result of nothing mor e than an attitude. Its appe al comes from the underst anding used in its plannin g; the designer must care. I n contemporary advertisin g the perfect integration of

Excellence in typograph y is the result of nothing more than an attitude. It s appeal comes from the understanding used in its planning; the designer m ust care. In contemporar y advertising the perfect i

## BLACK

Excellence in typography is the result of nothing mo re than an attitude. Its appeal comes from the under standing used in its planning; the designer must car e. In contemporary advertising the perfect integrati on of design elements often demands unorthodox ty pography. It may require the use of compact spacing minus leading, unusual sizes and weights; whatever i s needed to improve appearance and impact. Stating

Excellence in typography is the result of not hing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary adv ertising the perfect integration of design ele ments often demands unorthodox typograph y. It may require the use of compact spacing minus leading, unusual sizes and weights; wh

Excellence in typography is the result o f nothing more than an attitude. Its ap peal comes from the understanding use d in its planning; the designer must car e. In contemporary advertising the per fect integration of design elements ofte n demands unorthodox typography. It may require the use of compact spacing

Excellence in typography is the resu lt of nothing more than an attitude. I ts appeal comes from the understan ding used in its planning; the design er must care. In contemporary adve rtising the perfect integration of de sign elements often demands unort hodox typography. It may require th

Excellence in typography is the r esult of nothing more than an at titude. Its appeal comes from th e understanding used in its plan ning; the designer must care. In contemporary advertising the p erfect integration of design ele ments often demands unorthod

Excellence in typography is t he result of nothing more tha n an attitude. Its appeal come s from the understanding use d in its planning; the designe r must care. In contemporary advertising the perfect integ ration of design elements oft

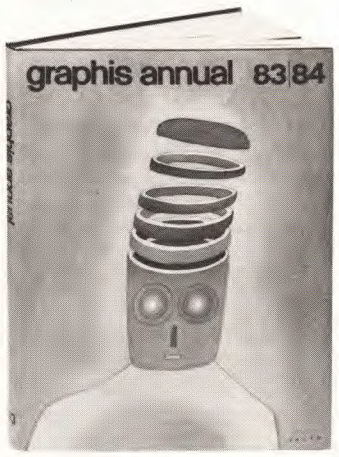
Excellence in typography i s the result of nothing mor e than an attitude. Its appe al comes from the underst anding used in its plannin g; the designer must care. I n contemporary advertisin g the perfect integration of

Excellence in typograp hy is the result of noth ing more than an attitu de. Its appeal comes fr om the understanding used in its planning; th e designer must care. I n contemporary advert

| BOOK ITALIC | MEDIUM ITALIC | BOLD ITALIC | BLACK ITALIC |
|---|---|---|---|
| *Excellence in typography is the result of nothing more than an a ttitude. Its appeal comes from the understanding used in its pla nning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthod ox typography. It may require the use of compact spacing, minu s leading, unusual sizes and weights; whatever is needed to imp rove appearance and impact. Stating specific principles or guid es on the subject of typography is difficult because the principle* 6 POINT | *Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used i n its planning; the designer must care. In contemporary adv ertising the perfect integration of design elements often dem ands unorthodox typography. It may require the use of com pact spacing, minus leading, unusual sizes and weights; wh atever is needed to improve appearance and impact. Stating specific principles or guides on the subject of typography is d* | ***Excellence in typography is the result of nothing more tha n an attitude. Its appeal comes from the understanding use d in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use o f compact spacing, minus leading, unusual sizes and weig hts; whatever is needed to improve appearance and impac t. Stating specific principles or guides on the subject of typo*** | ***Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understa nding used in its planning; the designer must care. In contemporary advertising the perfect integration of d esign elements often demands unorthodox typograph y. It may require the use of compact spacing, minus le ading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific p*** |
| *Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understan ding used in its planning; the designer must care. In co ntemporary advertising the perfect integration of desig n elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to impr ove appearance and impact. Stating specific principles* 7 POINT | *Excellence in typography is the result of nothing mo re than an attitude. Its appeal comes from the under standing used in its planning; the designer must car e. In contemporary advertising the perfect integrati on of design elements often demands unorthodox ty pography. It may require the use of compact spacin g, minus leading, unusual sizes and weights; whate ver is needed to improve appearance and impact. St* | *Excellence in typography is the result of nothing m ore than an attitude. Its appeal comes from the un derstanding used in its planning; the designer mu st care. In contemporary advertising the perfect in tegration of design elements often demands unort hodox typography. It may require the use of comp act spacing, minus leading, unusual sizes and wei ghts; whatever is needed to improve appearance a* | ***Excellence in typography is the result of nothin g more than an attitude. Its appeal comes from the understanding used in its planning; the de signer must care. In contemporary advertisin g the perfect integration of design elements ofte n demands unorthodox typography. It may re quire the use of compact spacing, minus leadin g, unusual sizes and weights; whatever is need*** |
| *Excellence in typography is the result of nothing m ore than an attitude. Its appeal comes from the u nderstanding used in its planning; the designer m ust care. In contemporary advertising the perfect integration of design elements often demands un orthodox typography. It may require the use of co mpact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearan* 8 POINT | *Excellence in typography is the result of nothin g more than an attitude. Its appeal comes from the understanding used in its planning; the de signer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may req uire the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed* | ***Excellence in typography is the result of not hing more than an attitude. Its appeal come s from the understanding used in its planni ng; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typogr aphy. It may require the use of compact spa cing, minus leading, unusual sizes and weig*** | ***Excellence in typography is the result of n othing more than an attitude. Its appeal comes from the understanding used in it s planning; the designer must care. In co ntemporary advertising the perfect integ ration of design elements often demands unorthodox typography. It may require t he use of compact spacing, minus leadin*** |
| *Excellence in typography is the result of not hing more than an attitude. Its appeal com es from the understanding used in its plann ing; the designer must care. In contemporar y advertising the perfect integration of desig n elements often demands unorthodox typo graphy. It may require the use of compact s pacing, minus leading, unusual sizes and w* 9 POINT | *Excellence in typography is the result of n othing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In cont emporary advertising the perfect integra tion of design elements often demands un orthodox typography. It may require the use of compact spacing, minus leading, u* | ***Excellence in typography is the result of nothing more than an attitude. Its appe al comes from the understanding used i n its planning; the designer must care. I n contemporary advertising the perfect i ntegration of design elements often dem ands unorthodox typography. It may re quire the use of compact spacing, minus*** | ***Excellence in typography is the resul t of nothing more than an attitude. It s appeal comes from the understand ing used in its planning; the designer must care. In contemporary advertis ing the perfect integration of design e lements often demands unorthodox t ypography. It may require the use of*** |
| *Excellence in typography is the result of nothing more than an attitude. Its app eal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfec t integration of design elements often d emands unorthodox typography. It ma y require the use of compact spacing, m* 10 POINT | *Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understandin g used in its planning; the designer m ust care. In contemporary advertisin g the perfect integration of design ele ments often demands unorthodox ty pography. It may require the use of c* | ***Excellence in typography is the resu lt of nothing more than an attitude. I ts appeal comes from the understan ding used in its planning; the design er must care. In contemporary adve rtising the perfect integration of des ign elements often demands unorth odox typography. It may require the*** | ***Excellence in typography is the re sult of nothing more than an attit ude. Its appeal comes from the un derstanding used in its planning; the designer must care. In contem porary advertising the perfect in tegration of design elements ofte n demands unorthodox typograp*** |
| *Excellence in typography is the resu lt of nothing more than an attitude. I ts appeal comes from the understan ding used in its planning; the design er must care. In contemporary adver tising the perfect integration of desig n elements often demands unorthod ox typography. It may require the us* 11 POINT | *Excellence in typography is the re sult of nothing more than an attitu de. Its appeal comes from the und erstanding used in its planning; th e designer must care. In contempo rary advertising the perfect integr ation of design elements often dem ands unorthodox typography. It m* | ***Excellence in typography is the r esult of nothing more than an att itude. Its appeal comes from the understanding used in its plann ing; the designer must care. In c ontemporary advertising the per fect integration of design elemen ts often demands unorthodox ty*** | ***Excellence in typography is th e result of nothing more than a n attitude. Its appeal comes fr om the understanding used in its planning; the designer mus t care. In contemporary adver tising the perfect integration o f design elements often deman*** |
| *Excellence in typography is the r esult of nothing more than an att itude.Its appeal comes from the u nderstanding used in its plannin g; the designer must care. In cont emporary advertising the perfect integration of design elements oft en demands unorthodox typogra* 12 POINT | *Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its p lanning; the designer must car e. In contemporary advertising the perfect integration of design elements often demands unorth* | ***Excellence in typography is th e result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer m ust care. In contemporary ad vertising the perfect integrati on of design elements often de*** | ***Excellence in typography is the result of nothing more th an an attitude. Its appeal c omes from the understandi ng used in its planning; the designer must care. In cont emporary advertising the p erfect integration of design*** |
| *Excellence in typography is t he result of nothing more tha n an attitude. Its appeal com es from the understanding u sed in its planning; the desig ner must care. In contempor ary advertising the perfect in tegration of design elements o* 14 POINT | *Excellence in typography i s the result of nothing more than an attitude. Its appea l comes from the understa nding used in its planning; the designer must care. In contemporary advertising the perfect integration of d* | ***Excellence in typography is the result of nothing mo re than an attitude. Its ap peal comes from the und erstanding used in its pla nning; the designer must care. In contemporary ad vertising the perfect integ*** | ***Excellence in typograp hy is the result of nothin g more than an attitude Its appeal comes from t he understanding used in its planning; the desi gner must care. In conte mporary advertising th*** |

# U&LC BOOK SHELF

**The U&lc Book Shelf reviews new books believed to be of interest to U&lc readers and lists the publisher, with address, and the price of the book so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher.**
Please note: U&lc does not sell books. All orders should be placed directly with the publisher(s) concerned.




**Graphis Annual 83/84**
Edited by Walter Herdeg

This volume contains 738 illustrations by artists and graphic designers from all over the world. Of its 256 pages, 130 are in color. They present 131 examples of newspaper and magazine advertisements, and 141 items drawn from brochures, leaflets, catalogs, programs and invitations. Editorial graphics (illustrations from newspapers and magazines, book covers, annual reports, company publications) are represented by 341 examples; and trademarks, letterheads, packaging and record covers by 125 illustrations. This distribution furnishes a well-rounded picture of international graphic design in the past year. Preface by Massimo Vignelli.

Watson-Guptill Publications, 1515 Broadway, New York, NY 10036. 9½ x 12". In U.S.A., $59.50.

**A Treasury of the Great Children's Book Illustrators**
by Susan E. Meyer

The lives and works of the most influential children's book illustrators. Emphasis is on Victorian England and its subsequent tradition in America. Covers Edward Lear, John Tenniel, Walter Crane, Randolph Caldecott, Kate Greenaway, Beatrix Potter, Ernest Shepard, Arthur Rockham, Edmund Dulac, Kay Nielsen, Howard Pyle, N.C. Wyeth and W.W. Denslow.

Harry N. Abrams, Inc., 110 East 59th Street, New York, NY 10022. 8¾ x 11". 272 pages. Bibliography. Index. 252 illustrations, including 93 in full color. $45.00.

**Design in the Visual Arts**
by Roy R. Behrens

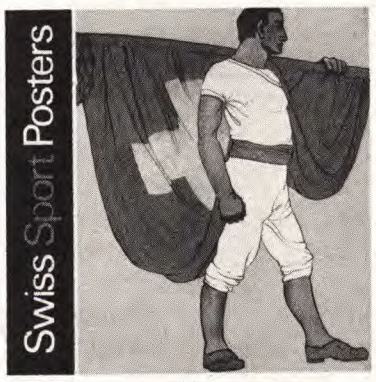
A basic discussion of design, covering history and theory, what design is, esthetics and anesthetics, color, composition, gestalt, pictures, patterns, vision, invention, two-dimensional and three-dimensional problems, and problems in teaching design. Bibliography, index.

Prentice-Hall, Inc., Englewood Cliffs, New Jersey 07632. 136 pages. 11 x 8⅜". Paper. $18.95.

**Type Studies**
by Christian Axel-Nilsson

A history and catalog of The Norstedt Collection of Matrices in the Typefoundry of the Royal Printing Office in Stockholm, Sweden. The letterpress matrices in the collection constitute a review of matrices cast and used in Sweden since the middle of the fifteenth century. The collection attempts to preserve letterpress matrices, punches and typefoundry equipment that might otherwise be lost or destroyed as letterpress printing and metal type become obsolete. Some 100,000 matrices representing a great variety of typeface designs are in the collection. Only about 20,000 of these are covered in the study. The book illustrates many fonts as well as work produced with them and includes a history of the collection and of the Norstedt Typefoundry.

Almqvist & Wiksell International, Gamia Brogstan 26, P.O. Box 62, S-101 20 Stockholm, Sweden. 200 pages. 8½ x 12½". 590 Sw. Kr./approximately $79 U.S. currency plus $4 postage to all countries.




**Swiss Sport Posters**
by Karl Wobmann and Max Triet

An historical view of the best Swiss competition posters. Covers more than a century of major Swiss sporting events. Brief histories of sports associations supplement the 220 full-color reproductions.

ABC Verlag Zürich, Rüdigerstrasse 12, Postfach 8021 Zürich, Switzerland. 151 pages. 10¼ x 10". $67.50. U.S.A. distributor: Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016.

**Lithography**
Edited by Domenico Porzio

Covers the entire range of lithographic art over the past 200 years, focusing on the process' esthetic development. Six eminent scholars' essays comprise the text. Glossary. Bibliography. Biographies of artists represented, including such diverse artists as Albers, Bonnard, Cezanne, Daumier, Giacometti, Goya, Hockney and Whistler.

Harry N. Abrams, Inc., 110 East 59th Street, New York, NY 10022. 280 pages. 9¼ x 12". 284 illustrations (98 full color). $49.50.

**The Ohio Regional Art Directory**

The premier edition of this directory includes a comprehensive listing of Ohio illustrators, graphic designers, photographers and retouchers. There are over fifty full-color display pages showcasing representative work by various artists. Free to creative directors, art directors, advertising managers and other art buyers in the Ohio and neighboring areas.

Ohio Regional Art Directory, 1861 West 25th Street, Cleveland, OH 44113. 88 pages. 8½ x 11". Paper. Fully illustrated. $12.00. Ohio residents, please add sales tax.

**AIGA Graphic Design USA 4**

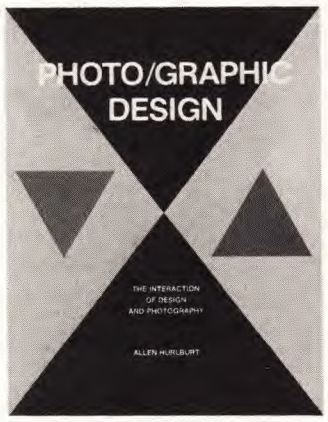
This fourth annual compendium of the year's AIGA exhibitions and medal awards is, as should be expected, a beautiful record of some of the best graphic and typographic design, illustration, and book design and production done in the United States. The pieces shown were selected from over 10,000 entries.

Watson-Guptill Publications, 1515 Broadway, New York, NY 10036. 432 pages. 9 x 12". Over 250 color plates and 700 b/w illustrations. Index. $45.00.

**The Graphic Designer's Handbook**
by Alastair Campbell

A handy design/production volume that's good for by-the-drawing-table instant reference on such topics as design procedures, materials and equipment, contracts, commissioning, copyrights, copyfitting tables, illustration and photography, type and typesetting, print production, binding. Features include a 30,000-word glossary, a full range of four-color tint charts, and 400 original, full color illustrations, diagrams and charts.

Running Press, 125 South Second Street, Philadelphia, PA 19103. 192 pages. Hardbound. 4¾ x 9 1/16". $12.95.




**Photo/Graphic Design**
by Allen Hurlburt

Concerned with how photographs affect a graphic design and with design within a photograph. Traces the development of photography from its 15th century camera obscura origins through its role in the 20th century revolution in visual communication. Written for professional photographers, designers, serious photography and design students.

Watson-Guptill Publications, 1515 Broadway, NY, NY 10036. 144 pages. 8½ x 10½". 32 color plates. 76 b/w illustrations. $22.50.

**Top Graphic Design**
by FHK Henrion

Who are today's innovators and experimenters? What are the trends for the future? What do different designers' approaches have in common? Are there different solutions for identical or similar problems? These questions are typical of those addressed by this thoughtful and beautifully illustrated and printed book. To answer the questions the author analyzes the work of 25 leading graphic designers from 10 countries.

ABC Verlag Zürich, Rüdigerstrasse 12, Postfach 8021 Zurich, Switzerland. 159 pages. 10¼ x 10". $67.50. U.S.A. distributor: Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016.

**The 26 Letters**
by Oscar Ogg

This classic history of the alphabet is now available in a newly revised paperback edition. Included are recently discovered facts about historical letterforms, as well as an entire chapter on modern typography and printing techniques.

Illustrated with over 200 examples, it covers the history of the alphabet from its beginnings to its fullest modern expression.

Van Nostrand Reinhold Company, 135 West 50th Street, New York, NY 10020. 294 pages. 6 x 9". Indexed. Paper. $10.50.

**The Art of New York**
Editors: Seymour Chwast, Steven Heller

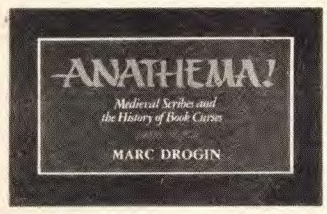
A breathtaking collection of images capturing the vitality, beauty and variety that is New York. Here are paintings, drawings, sculptures, prints by leading twentieth century artists expressing their views of "Oz on the Hudson." Just a few of the artists represented are: Childe Hassam, Red Grooms, Georgia O'Keeffe, Piet Mondrian, Saul Steinberg, Edward Hopper, Robert Rauschenberg, Pablo Picasso, and Christo.

Harry N. Abrams, Inc., 110 East 59th Street, New York, NY 10022. 192 pages. 10⅜ x 13¼". 233 illustrations, 120 in full color. $49.50.

**Typos**
Editor: F.W. Lambert

Typos is a non-commercial international graphics journal published by the London College of Printing. It is not well known, but it should be. It's not only beautifully produced, it's a real thought provoker. Typos 5 is still in print, and features articles by Josef Muller-Brockmann, FHK Henrion, Richard Kindersley and others. Subjects covered include: Professional Ethics of Designers; Mayakovsky Now; St. Bride (the library and the church); Type as Image, Chermayeff & Geismar; Eric Gill; Stamp Designer Manque; Building Titles and Type; World Cup of Soccer Posters; The Master Printers of Koryo; and more. Typos 5 and 6 are in short supply. Typos 1-4 are out of print. Typos 7-9 will be published in 1984. In the United States copies are available from:

The Journeyman Press Ltd., 17 Old Mill Road, West Nyack, NY 10994. Copies are $10.00 each. Inquire concerning subscription rates for libraries, professionals, students.



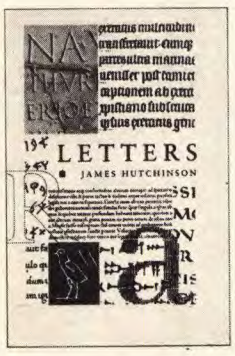

**Anathema**
by Marc Drogin

Anathema, a formal and strong denunciation or curse, was a weapon of medieval scribes. These presumably meek and diligent souls wreaked considerable wrath on those who mutilated, stole or mistreated the manuscript copies made in the scriptorium. Here is the history of anathema as employed by scribes from the eras of clay tablets and papyrus on, accompanied by illustrations and many examples, such as:

*"May the one who takes you in theft*
*By the sword of a demon be cleft.*
*May he for one full year be banned*
*Who tries to take you away in hand."*

It's history and fun in one small package.

Allanheld & Schram, 81 Adams Drive, Totowa, NJ 07512. 220 pages. 11 x 8½". 145 facsimile plates. $28.00.




**Letters**
by James Hutchinson

An illustrated tracing of the development of alphabets from early picture signs through their changing forms and use in writing, and modifications for movable types, to their present computer-created appearance. Covers prealphabetic writing; Phoenician, Greek, Etruscan and Latin letters; writing of the Roman and Carolengian periods and printing type designs from their advent in the 15th century to today. A secondary theme is the long train of technical changes that led to a revolution in the appearance of letters.

Van Nostrand Reinhold Company, 135 West 50th Street, New York, NY 10020. 255 pages. 4⅞ x 7½". Cloth, $17.50. Paper, $9.25.

**GCCA Standard 101-1983**

The GenCode™ manual for document markup is currently being field tested prior to official adoption and recognition by the Graphic Communications Computer Association (GCCA). It is a generalized markup system to facilitate text processing of everything from brief memos to a complex book. Generic coding is a means of identifying each text element on a strictly editorial (content related) basis. The author or editor or markup specialist identifies heads, captions, footnotes, etc., creating a master file which is system- and format-independent. Thus it can be used to create a variety of formats from the same input and to drive a wide range of output devices. The system aims to bring about great efficiencies in document creation, editing, storage, revision, and output in typeset form in both office automation and publications production environments. Generalized markup is an advance over traditional information-age markup systems which are linked to a particular processing system or package of formats.

Graphic Communications Computer Association, Printing Industries of America, Inc., 1730 North Lynn Street, Arlington, VA 22209.

**Medieval Calligraphy**
by Marc Drogin

A comprehensive instructional guide and a history of calligraphy from the mid-400s through the 1400s. The author writes, "I feel it is better to study a 13th-century Gothic Textura from Quadrata from a 13th-century Gothic master calligrapher than from a 20th-century calligrapher's interpretation of that script." His 145 facsimile monochrome illustrations largely reflect this viewpoint.

Allanheld & Schram, 81 Adams Drive, Totowa, NJ 07512. 198 pages. 8⅝ x 11¼". $28.00.

**An Introduction To Design**
by Robin Landa

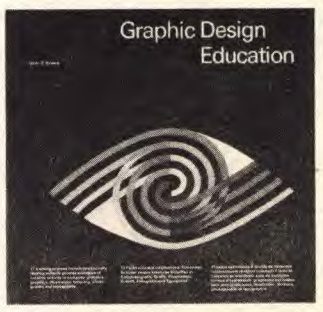
How-to introductions for students and beginning designers with helpful reminders and information for professionals. Robin Landa looks at design for the printed page and in paintings. Her illustrated text covers color, containers, surfaces, volumetric space, balance and symmetry, focal points, positive and negative space, vertical and horizontal extensions, illusion and atmosphere, collage and texture, communication through design. Glossary, bibliography, index.

Prentice-Hall, Inc., Englewood Cliffs, NJ 07632. 192 pages. 8½ x 11". $16.95.

**Methods of Book Design, 3rd Ed.**
by Hugh Williamson

An update of a 1956 classic, it is a readable, authoritative discussion of the processes and principles which determine the physical characteristics of the finished book. It presumes no foreknowledge and is written for authors, publishers, printers, and teachers and students of printing design. Covers copy preparation, type selection and arrangement, the designer's role in book illustration and jacket design, the economics of book production, materials and techniques and their effect on book design.

Yale University Press, 92A Yale Station, New Haven, CT 06520. 392 pages. 6⅛ x 9¼". $40.00 cloth, $12.95 paper. Bibliography, index, glossary.




**Graphic Design Education**
by Igildo G. Biesele

A full-color, heavily illustrated review of 17 training courses from schools in West Germany, Czechoslovakia, England, the United States, France, Switzerland and Italy. It covers courses in Computer Graphics, Graphic Design, Illustration, Letterform Design, Photography and Typography. A survey of design education in the 1980s and a source of creative ideas. Multilingual text.

ABC Verlag Zürich, Rüdigerstrasse 12, Postfach 8021 Zürich, Switzerland. 192 pages. 10¼ x 10". $67.50. U.S.A. distributor: Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016.

**Rookledge's International Typefinder**
by Christopher Perfect and Gordon Rookledge

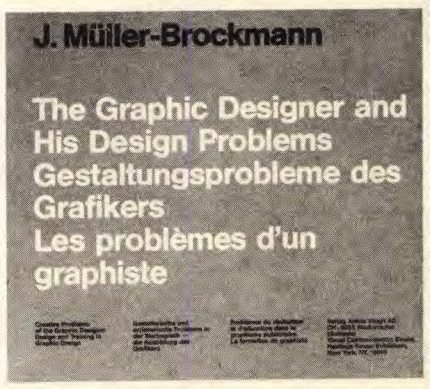
The typefinder is at once a tool to help the user quickly identify and select typefaces, and for the type user and student it highlights and indicates the essential characteristics of each typeface shown, and educates them to distinguish between good and bad designs. For the type specifier this is a publication of major importance. Illustrates 700 typefaces, including most of the major recent introductions. Typefaces are arranged in categories according to specific design features. Indexed.

Frederic C. Beil, 321 East 43rd Street, New York, NY 10017. 272 pages. 9⅞ x 9¾". $40.00.

**Art and Graphics**
by Willy Rotzler in collaboration with Jacques N. Garamond

An exploration of the reciprocal relationship between applied arts and fine arts. How artists in each area innovate and influence the other. 16 leading designers from 10 countries are represented by examples of their applied and fine art, together with their personal views on fine/applied art relationships. Multilingual text. Many full-color illustrations.

ABC Verlag Zürich, Rüdigerstrasse 12, Postfach 8021 Zürich, Switzerland. 185 pages. 10¼ x 10". $67.50. U.S.A. distributor: Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016.




**The Graphic Designer and His Design Problems**
by J. Muller-Brockmann

Using examples of his own work, Mr. Muller-Brockmann describes the essential character and significance of design elements used in advertising. He demonstrates the rules they follow and ways they can be used.

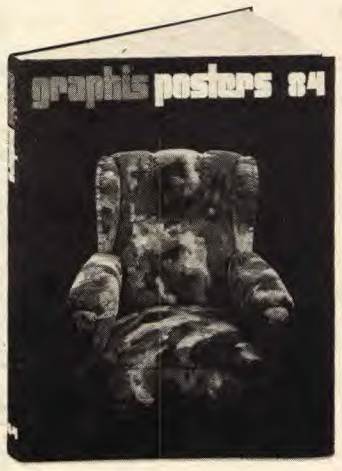
Shown in individual sections are: the path from illustrative to objective graphic design and the significance of the elements of design, showing proper use and the effect they have in graphic communication; basic considerations determining the attitude of the designer to his work and, insistence on careful planning of advertising, and creative thinking in terms of the whole project; finally, the author's own system of training designers. A valuable tool for the educator.

Visual Communications Books, Hastings House Publishers, 10 East 40th Street, New York, NY 10016. 10¼ x 10¾". Includes English, French and German translations. Paper. $34.95.

**Art Career Guide**
by Donald Holden

Compiled with the aid of professionals in the fields covered, this is a comprehensive guide to schools, jobs and job-hunting for professionals, students and teachers in the visual arts: covers architecture, art teaching, crafts, fabric design, fine art, graphic design, illustration, industrial design, interior design, museum work, and photography. It serves as a career guide for art students, teachers, counselors and job seekers. Describes the nature of the work, the training required in each major art field, and tells you what you'll do and what you'll earn on your first job and future jobs. Covers changing jobs, planning your portfolio, resumés and job interviews. Concludes with a directory of degree-granting schools, colleges and universities with art programs in the US and Canada, plus a list of professional organizations in each career field.

Watson-Guptill Publications, 1515 Broadway, New York, NY 10036. Fourth Edition, revised and enlarged. 322 pages. 6¼ x 9¼". $14.95.




**Graphis Posters 84**

Beautiful presentation of 563 of the year's best posters from all over the world. Covers advertising, cultural, social posters, works of over 500 artists. Detailed captions, indexes to artists, art directors, agencies, publishers, advertisers.

Graphis Press Corp., 107 Dufourstrasse, CH-8008 Zurich, Switzerland. USA, Watson-Guptill Publications, Inc. 1515 Broadway, New York, NY 10036. 204 pages. 12 x 9½". $59.50.

**The Workbook, California Edition 1984**

The Workbook is a 3-volume desk reference set. There's a thick 4-color portfolio showcasing the work of more than 600 illustrators, photographers, designers and production companies. A companion directory volume lists art schools, contests, organizations, advertising agencies, department stores, publications, movie studios, record companies, TV and radio stations, design studios, art directors, production artists, copywriters, illustrators and letterers, stylists, retouchers and other sources of services and supplies. Rounding out the set is a 13-month appointments book.

The Workbook, 1545 Wilcox, Hollywood, CA 90028. $40.00 (includes postage, handling and sales tax).

THESE PAGES WERE SET IN ITC FRANKLIN GOTHIC®.

# CARO

We all owe a debt of gratitude to those admirable people who dedicate themselves to saving endangered species. They worry and act for all of us: to protect the ecology, to save the whales, the eagles, the condors, baby seals and snail darters. Recently, to our great joy, we discovered that there is yet another group of conservators who are devoting themselves to the survival of a very special, nearly extinct, species of animal—the fabulous carved horse of the carousel.

It would not be entirely fair to say that carousels are wasted on children. (It would also not be entirely wise, as it would surely bring down on our heads an avalanche of hate mail.) But the truth is, you have to be a grown-up to fully appreciate the marvel of engineering, the esthetics and the craft in a full-blown carousel.

When we were young, the exhilaration of the ride and the music was everything. We hopped on the platform, even

*B*

*C*

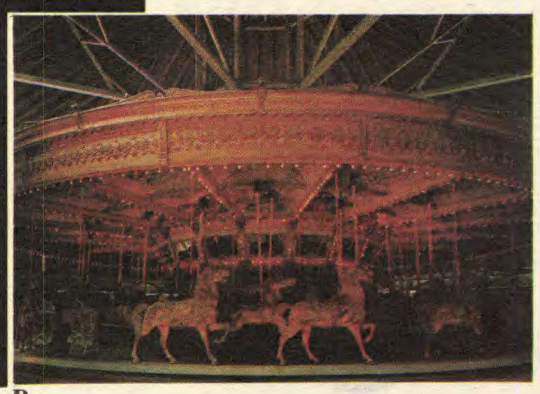
*A*

# USEL

before it came to a final stop from the preceding ride, and raced to lay claim to an "outside" horse, one of the moving ones. It would be nothing short of tragic to be stuck with an "inside" (or stationary) horse; worse still, to have to ride in an enclosed "chariot," on a bench seat with little kids and elderly ladies. Still, the actual features of the horse got very little notice from us. We might have cared somewhat about the color, but we paid little attention to the stride, the position of the legs, the attitude of the head, the fall of the mane, the expression in the eyes or the trappings of the saddle. Least of all did we concern ourselves with how it was constructed.

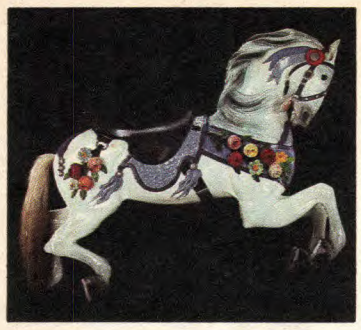
But now that carousels are all but extinct, nostalgia makes budding archeologists of us all. If we were lucky enough to hear of a carousel still in operation, we'd go out of our way to find it.

*A.* Inspired by the armored horses of medieval pageantry, with additional colorful embellishments, this carousel horse was the creation of The Philadelphia Toboggan Co. c. 1922.
*B.* Stripped of its paint, a carousel horse reveals its structure and component parts.
*C.* A carousel workshop, The Illions Company, c. 1900, showing the division of labor. The rough cut horse heads on the floor will be carved and finished by a master carver.
*D.* A typical amusement park carousel, with lights, mirrors, ornate horses and decor. Of the 3,000 to 4,000 built, only 275 remain.



*D*

THIS SPREAD WAS SET IN ITC BENGUIAT CONDENSED®
AND ITC MODERN NO. 216™



And it would be with different eyes that we'd view the phenomenon. We'd marvel at the engineering and construction of the carriage. We'd examine the horses with discerning eyes and new appreciation of the opulence of the whole operation.

Fortunately for us, Tobin Fraley, a master wood carver and restorer of old carousel animals, has written a book, *The Carousel Animal,* which shows and tells everything we never knew about carousels. He recounts the origins, the golden days and the demise, how the animals were constructed and who the famous craftsmen were. It is a gorgeous (there's no more adequate word) book, with more than 50 sumptuous color photographs by Gary Sinick, a noted San Francisco art and dance photographer. From the tidbits of information and the photographs reproduced here, it is obvious that the book is a collectors' item in its own right.

According to the author, the first version of a carousel was depicted in a Byzantine bas-relief dating back to the year 500. The "riders" grasped ropes attached to a central turning pole and were spun around in a circle. A more recognizable relative of our carousel came from a 17th century sport practiced by the French nobility. It was a ring-spearing contest, in which a rider was expected to pierce a small ring with his sword while riding full speed on his horse. To train for the event, a practice machine was devised. Models of horses were fabricated and mounted on beams around a central pole. A ring was suspended outside the perimeter of the circle of horses, and as servants or real horses propelled the contestants around the circle, they attempted to thrust their swords through the ring. The practice machine became a popular entertainment, not only for noblemen, but for women and children of the court also. Before long, craftsmen began to reproduce these practice machines

on a simpler scale and carted them to local parks and large amusement centers throughout Europe. That not only explains how carousels became a popular amusement in general, but how the brass ring became a significant feature, in particular.

These early horse-driven or human-propelled carousels were limited in weight and size, of course, by their limited power source. But the invention of steam power shifted the carousel business into high gear. It was an Englishman, Frederick Savage, who in 1870 first used steam power in his "roundabouts." His machines were in great demand, as no amusement park and no fair was complete without one of those whirling rides. As the orders for Savage's machines increased, so did his competition in England, France and Germany. At one point there were at least fifteen companies producing carousels in Europe. Some workshops specialized in horses, others in menagerie animals, others in domestic animals like cows, pigs, roosters, rabbits and cats. Some carousels carried just one species exclusively, such as all fish or all cats.

**Upper left and center:** ***Coney Island Style horses by Stein and Goldstein, c. 1914. These partners worked in a flamboyant style, specializing in long bodies, wide saddles, deeply carved flowers and generous fringes. Both these horses have been restored and are still in use in Bushnell Park, Hartford, Connecticut. The Stein and Goldstein carousel in Central Park, New York City, contains some of the largest horses ever carved.***
**Upper right:** ***A Country Fair Style horse. Its simple, stylized design was popular with traveling carnivals and fairs.***
**Lower left and right:** ***Carousel panels, c. 1895, were made of wood and served to hide internal working machinery of the carousel. They provided the designer or operator with a perfect space to display his name. The earliest panels were simple in design, but as the carousels grew more ornate, so did the artwork on the panels.***

THIS SPREAD WAS SET IN ITC BENGUIAT CONDENSED® AND ITC WEIDEMANN™

*Meanwhile, in the comparatively new young country, the United States, there was evidence of carousels as far back as 1825. But the carousel industry in America really got under way during the period of the great migrations from Europe. Skilled craftsmen from European workshops stepped off the gangplanks with their tools and their skills, and walked into a wide open market. The demand for their expertise was great, and the competition was limited.*

*One of those skilled carousel builders was Gustav Dentzel, from Germany, who settled and opened his shop in Philadelphia. Another carousel builder from Germany was Charles I.D. Loof. He opened his shop in Brooklyn, New York and is known to have installed a carousel in Coney Island.*

*Another boost to the carousel business in the United States came, surprisingly, from the introduction of the electric trolley.*

F

G

**E.** ***The Band Organ, a combination of pipes, drum and cymbals, was the heartbeat of the carousel, thumping out spirited Sousa marches and Strauss waltzes. Wurlitzer was a leading manufacturer, producing organs with anywhere from 40 to 250 pipes. This is a medium-sized 1922 model.***

**F.** ***Unusual angel decorations carved by an Italian furniture craftsman, Salvatore Cernigliaro, employed by Dentzel. Such romantic figures and flowing drapery designs are known as "Chernis" by experts.***

E

*As tracks were laid for this new public transportation, city planners wisely decided to extend them to the far reaches of the city limits, so they would be prepared for any future expansion. The tracks were pushed to vacant lots at the edges of towns or to natural barriers such as beaches and river banks. These empty acres became ideal locations for amusement parks; the rent was cheap and, thanks to the trolley lines, people could easily get to them. Such parks sprang up all over the country and came to be known as "trolley parks." Naturally, not one of them was complete without a carousel.*

*Now with increased demand and increased competition, craftsmen became more attentive to the uniqueness and appeal of their animals. Three basic trends developed in design. Dentzel, in Philadelphia, made a specialty of realism. He concentrated on muscle structure and stance, from his observations of animals in traveling circuses, natural history museums and pictures of African wildlife.*

H

I

**G.** ***An intricate and ornately carved horse by The Philadelphia Toboggan Co., c. 1918, currently operating at Marriot's Great America, Santa Clara, California.***
**H.** ***A Dentzel Philadelphia Style Horse, c. 1895, illustrating the straightforward style, and the meticulous paint job.***
**I.** ***A c. 1910 horse by Daniel Muller, a Dentzel carver who concentrated on muscle structure and stance, and fashioned his horses after circus specimens.***

THIS SPREAD WAS SET IN ITC BENGUIAT CONDENSED® AND ITC GALLIARD™

Dentzel's carousel animals were known as *Philadelphia Style.* Loof, in Brooklyn, went in for the fanciful and flamboyant embellishments. He used jewels, beveled mirrors, colored glass, electric lights, horses with expressionistic postures and flying manes. This ornate design came to be known as *Coney Island Style* and was adopted by Loof's protégés, M.C. Illions, Charles Carmel, Solomon Stein and Harry Goldstein, in their own shops. A third carousel trend, *Country Fair Style,* was developed by Charles Dare, and copied widely for use in traveling shows or small country fairs. These animals, smaller and simpler in design, were much in demand because they were light and easy to transport from place to place.

As the carousel-building business grew, many of the craftsmen split from companies where they'd trained, and set up their own shops.

***A carousel horse, stripped of its decorative paint, is preferred by some collectors. It not only reveals the construction, but also the fine quality of the wood and the details of carving.***

THIS PAGE WAS SET IN ITC BENGUIAT CONDENSED® AND ITC CENTURY®

*Generally, they continued producing the basic style learned at the parent company, but also expanded and enriched the designs. In the early 1900s, the carousel business was in its golden years, with workshops operating at full tilt. One well-staffed shop was known to turn out carousels at the rate of one a week.*

*But in the 1920s, mechanical carving machines began to replace hand carvers. The Great Depression hit the amusement industry as it did all businesses. Hand carvers were lucky to find employment repairing damaged animals. Most of the manufacturing companies closed their shops. One major manufacturer remained, The Philadelphia Toboggan Company, but they stopped producing carousels in 1934, while they continued to make other amusement park rides.*

*As with most things in life, true appreciation comes only with hindsight. The carousel animals we once took for granted are suddenly becoming intensely interesting to collectors, to museums and historical societies. Now, a new generation of skilled carvers is emerging to resurrect some of the glorious carousel animals which would otherwise become extinct. According to Tobin Fraley, of the 3,000 to 4,000 carousels that once existed in this country, only 275 remain.*

*Thanks to the restorers, not only have thousands of animals been saved, but we are able to learn more about how they were constructed in the first place. One of the surprises, once the years of accumulated paint has been stripped, is to see that the animal is not a single carved form, but an assemblage of parts. The basic contour of each animal was designed by the master carver, usually the owner of the shop. Each of the component shapes was cut separately by other workers and bonded together with glue and dowels. The body was a simple box form. The head and legs were carved in several sections and glued separately. The head and mane were usually finished by the master carver himself. When all the parts were assembled and glued together, the master carver completed the work, making certain that all parts articulated properly and the carving styles blended. The entire job, from gluing to finished carving, might take about 40 hours—a relatively short time, considering the details of muscle structure, the intricate carvings of the mane, the facial expression and decorative trappings.*

*It is even more remarkable that the work proceeded as smoothly and expertly as it did, as the employees in a shop were of widely varying ages and experience. There were five-year-old boys sweeping wood chips and sharpening tools; there were young men apprentices and master carvers, each doing his specialized job. At the top level, a carver's skills were so highly developed that, it is fair to say, he could probably carve more expertly and more rapidly than someone with a full shop of electric tools, today.*

*Tobin Fraley, author of* The Carousel Animal, *had good reason for his early interest in the carousel. He grew up in Seattle, where his grandfather operated an amusement park. He studied wood carving with the master carver, Ernest Jenner, and then went to work restoring carousel animals for the Red Bug Gallery. He presently operates Tobin Fraley Studios in Oakland, California, where he and his staff restore nearly 100 animals a year. He is not alone in his obsession with carousel animals. There are several organizations in the United States devoted to carousel lore, history and preservation techniques. All that, and more, is included in* The Carousel Animal, *published by Zephyr Press, P.O. Box 3066, Berkeley, CA 94703. A treasure of a book for only $19.95 (plus $2.00 for shipping and handling).*

*Marion Muller*

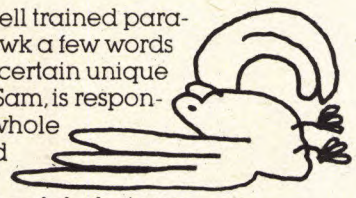
J. A Rounding Board, c. 1890, was the type of trim that crowned the carousel. Typically, it included mirrors in carved wooden frames, and panels of paintings featuring Americana themes: presidential portraits, flags, eagles, cowboys, buffalos and Indians.
K. A rocking carousel horse, c. 1904, carved by Germany's most distinguished carver, Frederick Heyn. The horse, mounted on the spring-like device, enabled the rider to use his body weight to rock the horse as the carousel turned.

J

K

Photographs reprinted with permission from *The Carousel Animal* published by Zephyr Press, Berkeley, CA.

THIS PAGE WAS SET IN ITC BENGUIAT CONDENSED® AND ITC BERKELEY OLDSTYLE™



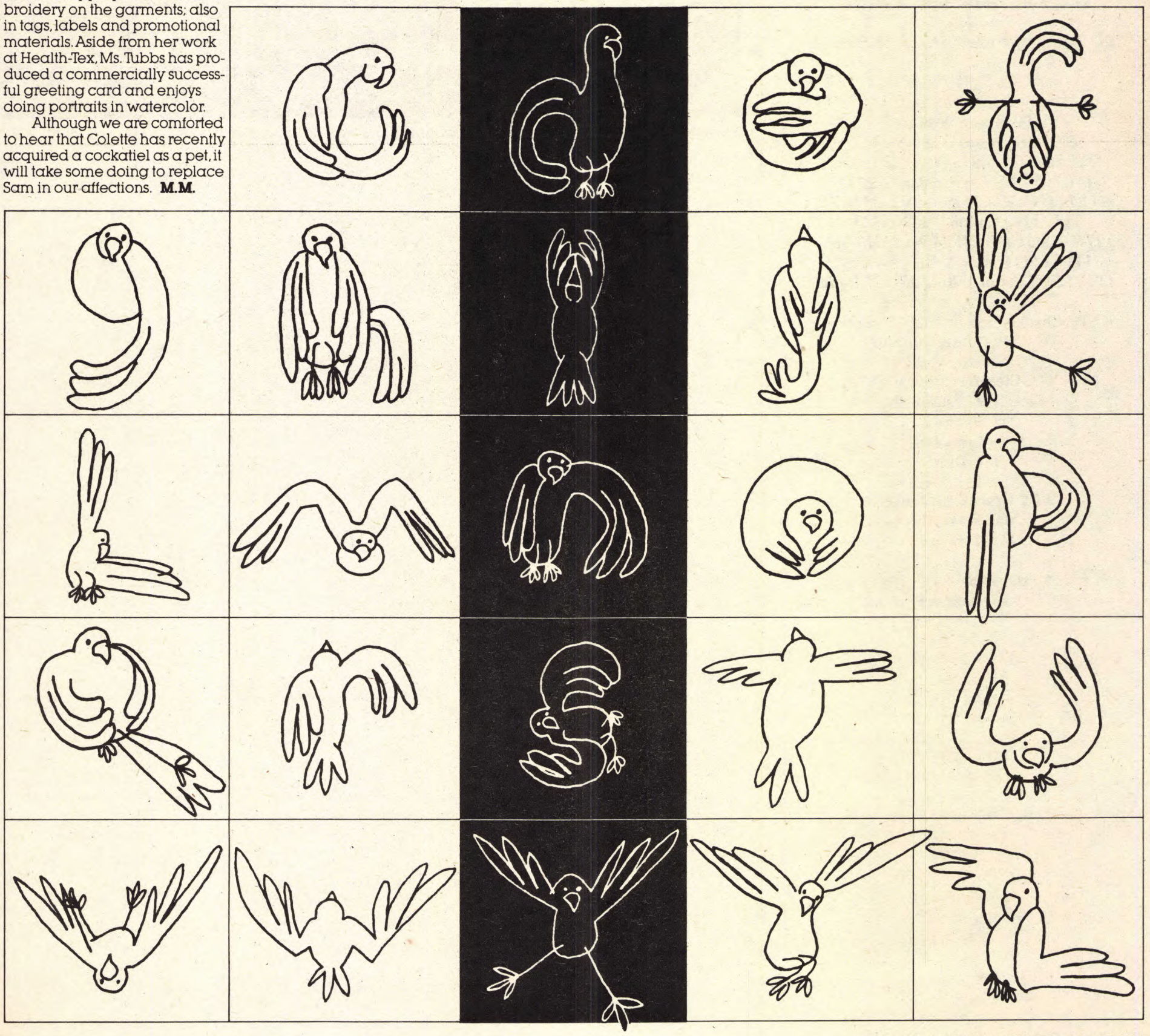
Almost any well trained parakeet will squawk a few words for you, but a certain unique bird, named Sam, is responsible for this whole blithe-spirited alphabet.

In truth, the alphabet was designed by Colette Tubbs in honor of her recently deceased pet parakeet, Sam. "He was an unusually friendly bird who would sit on my head and play with my hair," she reports. In addition to the alphabet, she has memorialized his playful antics in a series of sensitive pencil drawings.

Ms. Tubbs, a graduate of the Fashion Institute of Technology in New York City, is currently a graphic designer for Health-Tex, the widely known manufacturer of children's clothes. Her design and illustration talents are in evidence in appliqués and embroidery on the garments; also in tags, labels and promotional materials. Aside from her work at Health-Tex, Ms. Tubbs has produced a commercially successful greeting card and enjoys doing portraits in watercolor.

Although we are comforted to hear that Colette has recently acquired a cockatiel as a pet, it will take some doing to replace Sam in our affections. **M.M.**

# Contemporary Samscript



THIS ARTICLE WAS SET IN ITC LUBALIN GRAPH®

Specimen booklets for each text/display typeface can be purchased from ITC. The order form for these specimen booklets appears on page 82 of this issue of U&lc.

## DISPLAY FACES

ITC AKI LINES®
ITC American Typewriter Bold Outline®
ITC Bauhaus Heavy®
ITC Bauhaus Heavy Outline®
ITC Bernase Roman®
ITC Bolt Bold®
ITC/LSC Book Regular Roman®
*ITC/LSC Book Regular Italic®*
ITC/LSC Book Bold Roman®
*ITC/LSC Book Bold Italic®*
ITC/LSC Book X-Bold Roman®
*ITC/LSC Book X-Bold Italic®*
ITC Bookman Outline with Swash®
ITC Bookman Contour with Swash®
ITC BUSORAMA LIGHT®
ITC BUSORAMA MEDIUM®
ITC BUSORAMA BOLD®
ITC Caslon Headline®
ITC/LSC Caslon Light No.223®
*ITC/LSC Caslon Light No.223 Italic®*
ITC/LSC Caslon Regular No.223®
*ITC/LSC Caslon Regular No.223 Italic®*
ITC/LSC Caslon Bold No.223®
*ITC/LSC Caslon Bold No.223 Italic®*
ITC/LSC Caslon X-Bold No.223®
*ITC/LSC Caslon X-Bold No.223 Italic®*
ITC Cheltenham Outline®
ITC Cheltenham Outline Shadow®
ITC Cheltenham Contour®
ITC Clearface Outline®
ITC Clearface Contour®
ITC Clearface Outline Shadow®
ITC/LSC Condensed®
*ITC/LSC Condensed Italic®*
ITC Didi®
ITC Eras Outline®
ITC Eras Contour®
ITC Fat Face®
ITC Firenze®
ITC Franklin Gothic Outline®
ITC Franklin Gothic Outline Shadow®
ITC Franklin Gothic Contour®
ITC Gorilla®
ITC Grizzly®
ITC Grouch™
ITC Honda™
ITC Kabel Outline®
ITC Kabel Contour®
ITC Korinna Bold Outline®
ITC MACHINE®
ITC MACHINE BOLD®
ITC/LSC Manhattan™
ITC Milano Roman®
ITC NEON®
ITC PIONEER®
ITC Ronda Light™
ITC Ronda™
ITC Ronda Bold™
ITC Serif Gothic Bold Outline®
ITC/L&C Stymie Hairline®
ITC Tom's Roman®
ITC Upright Regular®
ITC Upright Neon®

## TEXT DISPLAY FACES

# THE ITC TYPEFACE COLLECTION

The typefaces shown on these pages represent the complete collection of ITC Typefaces as of May 14, 1984.

**NEW FROM ITC**

ITC Veljovic™
Book
*Book Italic*
Medium
*Medium Italic*
**Bold**
***Bold Italic***
**Black**
***Black Italic***

### ITC American Typewriter®
Light
Medium
**Bold**
Light Condensed
Medium Condensed
**Bold Condensed**

### ITC Avant Garde Gothic®
Extra Light
*Extra Light Oblique*
Book
*Book Oblique*
Medium
*Medium Oblique*
Demi
*Demi Oblique*
**Bold**
***Bold Oblique***
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

### ITC Barcelona™
Book
*Book Italic*
Medium
*Medium Italic*
**Bold**
***Bold Italic***
**Heavy**
***Heavy Italic***

### ITC Bauhaus®
Light
Medium
Demi
**Bold**

### ITC Benguiat®
Book
*Book Italic*
Medium
*Medium Italic*
**Bold**
***Bold Italic***
Book Condensed
*Book Condensed Italic*
Medium Condensed
*Medium Condensed Italic*
**Bold Condensed**
***Bold Condensed Italic***

### ITC Benguiat Gothic®
Book
*Book Italic*
Medium
*Medium Italic*
**Bold**
***Bold Italic***
**Heavy**
***Heavy Italic***

### ITC Berkeley Oldstyle™
Book
*Book Italic*
Medium
*Medium Italic*
Bold
*Bold Italic*
**Black**
***Black Italic***

### ITC Bookman®
Light
*Light Italic*
Medium
*Medium Italic*
Demi
*Demi Italic*
**Bold**
***Bold Italic***

### ITC Caslon No. 224™
Book
*Book Italic*
Medium
*Medium Italic*
Bold
*Bold Italic*
**Black**
***Black Italic***

### ITC Century®
Light
*Light Italic*
Book
*Book Italic*
Bold
*Bold Italic*
**Ultra**
***Ultra Italic***
Light Condensed
*Light Condensed Italic*
Book Condensed
*Book Condensed Italic*
Bold Condensed
*Bold Condensed Italic*
**Ultra Condensed**
***Ultra Condensed Italic***

### ITC Cheltenham®
Light
*Light Italic*
Book
*Book Italic*
Bold
*Bold Italic*
**Ultra**
***Ultra Italic***
Light Condensed
*Light Condensed Italic*
Book Condensed
*Book Condensed Italic*
Bold Condensed
*Bold Condensed Italic*
Ultra Condensed
*Ultra Condensed Italic*

### ITC Clearface®
Regular
*Regular Italic*
Bold
*Bold Italic*
Heavy
*Heavy Italic*
**Black**
***Black Italic***

### ITC Cushing™
Book
*Book Italic*
Medium
*Medium Italic*
Bold
*Bold Italic*
Heavy
*Heavy Italic*

### ITC Eras®
Light
Book
Medium
Demi
**Bold**
**Ultra**

### ITC Fenice®
Light
*Light Italic*
Regular
*Regular Italic*
**Bold**
***Bold Italic***
**Ultra**
***Ultra Italic***

### ITC Franklin Gothic®
Book
*Book Italic*
Medium
*Medium Italic*
Demi
*Demi Italic*
Heavy
*Heavy Italic*

### Friz Quadrata
Friz Quadrata
**Friz Quadrata Bold**

### ITC Galliard™
Roman
*Roman Italic*
Bold
*Bold Italic*
Black
*Black Italic*
**Ultra**
***Ultra Italic***

### ITC Garamond™
Light
*Light Italic*
Book
*Book Italic*
**Bold**
***Bold Italic***
**Ultra**
***Ultra Italic***
Light Condensed
*Light Condensed Italic*
Book Condensed
*Book Condensed Italic*
Bold Condensed
*Bold Condensed Italic*
Ultra Condensed
*Ultra Condensed Italic*

### ITC Isbell®
Book
*Book Italic*
Medium
*Medium Italic*
**Bold**
***Bold Italic***
**Heavy**
***Heavy Italic***

### Italia
Book
Medium
**Bold**

### ITC Kabel®
Book
Medium
Demi
**Bold**
**Ultra**

### ITC Korinna®
Regular
*Kursiv Regular*
Bold
*Kursiv Bold*
**Extra Bold**
***Kursiv Extra Bold***
**Heavy**
***Kursiv Heavy***

### ITC Lubalin Graph®
Extra Light
*Extra Light Oblique*
Book
*Book Oblique*
Medium
*Medium Oblique*
Demi
*Demi Oblique*
Bold
*Bold Oblique*

### ITC Modern No. 216™
Light
*Light Italic*
Medium
*Medium Italic*
Bold
*Bold Italic*
**Heavy**
***Heavy Italic***

### ITC New Baskerville™
Roman
*Italic*
Semi Bold
*Semi Bold Italic*
Bold
*Bold Italic*
**Black**
***Black Italic***

### ITC Newtext®
Light
*Light Italic*
Book
*Book Italic*
Regular
*Regular Italic*
Demi
*Demi Italic*

### ITC Novarese®
Book
*Book Italic*
Medium
*Medium Italic*
Bold
*Bold Italic*
**Ultra**

### ITC Quorum®
Light
Book
Medium
Bold
**Black**

### ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
**Heavy**
**Black**

### ITC Souvenir®
Light
*Light Italic*
Medium
*Medium Italic*
Demi
*Demi Italic*
**Bold**
***Bold Italic***

### ITC Tiffany
Light
*Light Italic*
Medium
*Medium Italic*
Demi
*Demi Italic*
**Heavy**
***Heavy Italic***

### ITC Usherwood™
Book
*Book Italic*
Medium
*Medium Italic*
Bold
*Bold Italic*
**Black**
***Black Italic***

### ITC Weidemann™
Book
*Book Italic*
Medium
*Medium Italic*
Bold
*Bold Italic*
**Black**
***Black Italic***

### ITC Zapf Book®
Light
*Light Italic*
Medium
*Medium Italic*
Demi
*Demi Italic*
**Heavy**
***Heavy Italic***

### ITC Zapf Chancery®
Light
*Light Italic*
Medium
*Medium Italic*
Demi
Bold

### ITC Zapf International®
Light
*Light Italic*
Medium
*Medium Italic*
Demi
*Demi Italic*
**Heavy**
***Heavy Italic***

# WANT A NEW WAY TO BRING WORDS TO LIGHT?

*In the United States*

**Arizona**
Arizona Typographers, Inc./Phoenix (602) 263-1166
Morneau Typographers/Phoenix (602) 258-5741
Progress Litho Service/Phoenix (602) 258-6001

**Arkansas**
Prestige Composition Inc./Little Rock (501) 375-5395

**California**
Aldus Type Studio Ltd./Los Angeles (213) 933-7371
Alfa Type Studio/San Francisco (415) 885-0553
Arrowgraphics Inc./San Francisco (415) 543-5700
A.T. Composition/Berkeley (415) 548-3192
Blakeley Graphics/Santa Clara (408) 739-8202
Bold Faces/Los Angeles (213) 938-9160
Context/Sunnyvale (408) 747-1055
D & J Typographers, Inc./Santa Clara (408) 727-0991
Display Lettering And Copy/San Francisco (415) 777-0831
Future Studio/Los Angeles (213) 660-0620
Headliners/Identicolor/San Francisco (415) 781-0463
Hester Typography/San Francisco (415) 861-4538
Koala-T Typesetting/Lafayette (415) 283-5360
Lance Graphics/Oakland (415) 653-1758
Linda Graphics/Santa Barbara (805) 962-2142
Cass Montgomery Typography/San Francisco (415) 398-2395
Nicholas Composition/Los Angeles (213) 385-3258
Omnicomp/San Francisco (415) 398-3377
PM Graphics/Costa Mesa (714) 556-2890
Rapid Typographers/San Francisco (415) 982-6071
Reardon & Krebs Typography/San Francsico (415) 986-1725
Repro Typographers/San Francisco (415) 362-3971
Santa Barbara Typography, Inc./Santa Barbara (805) 962-9128
Taurus Phototypography/Los Angeles (213) 382-8244
Typografx/Chico (916) 895-3280
Waldo Graphics/Redwood City (415) 365-8700

**Colorado**
Photocomp Phototypographers/Colorado Springs (303) 475-1122

**Connecticut**
Fairfield County Typographers Inc./Westport (203) 226-9338
Production Typographers Inc. (Pro Type)/Greenwich (203) 531-4600
Professional Type Service/Greenwich (203) 629-4365
Type Source Inc./South Norwalk (203) 852-9262

**District of Columbia**
Graftec Corporation/D.C. (202) 337-1555

**Florida**
Commercial ArtType, Inc./W. Palm Beach (305) 684-8752
etCETRA/Stuart (305) 628-2476
International Typography Service/Fort Lauderdale (305) 563-7667
Typographical Service/Ft. Lauderdale (305) 772-4710

**Georgia**
Action Graphics, Inc./Atlanta (404) 351-1753
Phototype/Atlanta (404) 873-1209
Swift Tom & His Electric Type Shop Ltd./Atlanta (404) 874-1634
Type Designs, Inc./Atlanta (404) 355-2135

**Illinois**
A-1 Composition Co., Inc./Chicago (312) 236-8733
Alpha Design Ltd./Springfield (217) 544-2400
J. M. Bundscho Inc./Chicago (312) 726-7292
Character Composition, Inc./Chicago (312) 648-9896
Decatur Typesetting/Decatur (217) 429-9740
House of Typography/Chicago (312) 263-1532
Master Typographers, Inc./Chicago (312) 661-1733
Mobi Graphics/Chicago (312) 944-5585
N & F Typographers, Inc./Elk Grove Village (312) 364-0722
Publishers Typesetters Inc./Chicago (312) 283-3340
RyderTypes, Inc./Chicago (312) 467-7117
Shore Typographers, Inc./Chicago (312) 676-3600
Superior Typesetting/Champaign (217) 352-4226
Total Typography, Inc./Chicago (312) 421-4313
The Typesmiths/Chicago (312) 787-8200
The Typographers/Chicago (312) 644-7768
Typeworks, Inc./River Grove (312) 625-2551

**Indiana**
Jackson-Zender Studios/Indianapolis (317) 639-5124

**Kentucky**
Action Print, Inc./Louisville (502) 585-3727

**Louisiana**
Forstall Typographers/New Orleans (504) 524-0822
Martin/Greater Film Graphics, Inc./New Orleans (504) 524-1741

**Maryland**
Harlowe Typography, Inc./Brentwood (301) 277-8311
Hodges Typographers, Inc./Silver Springs (301) 585-3601

**Massachusetts**
Fenway Photocomposition, Inc./Boston (617) 266-3890

**Michigan**
A-Type, Inc./Dearborn (313) 336-2466
Acra Forms, Inc./Grand Rapids (616) 458-1161
Alpha 21/Detroit (313) 532-9114
Rudy Carr Co./Detroit (313) 535-2960
The Thos. P. Henry Co./Detroit (313) 875-1950
Marino & Marino Typographers/Detroit (313) 962-1777

**Minnesota**
Graph-Tronics/Minneapolis (612) 338-7171
Great Faces, Inc./Minneapolis (612) 339-2933
P & H Photo Composition/Minneapolis (612) 374-3213
Type Tronics, Inc./Minneapolis (612) 339-5563

**Mississippi**
Prestige Typography/Jackson (601) 982-5525

**Missouri**
Commerce Litho Services Inc./St. Louis (314) 781-7702
Master Typographers, Inc./St. Louis (314) 645-2878
National Typographers, Inc./St. Louis (314) 241-8297
Type House, Inc./St. Louis (314) 644-1404

**Nevada**
The Advertising Factory, Ltd./Las Vegas (702)733-7994
Alpha Typographers/Reno (702) 825-8677

**New Hampshire**
Phototype N.E./Pelham (603) 898-7440

**New Jersey**
Computype Co./Garfield (201) 546-9267
Tristin Typographers/Monmouth Junction (201) 329-8803

**New York**
Able Phototype Systems/Yonkers (914) 476-3336
M. J. Baumwell Typography, Inc./New York (212) 661-8787
Boro Typographers, Inc./New York (212) 475-7850
Centers Composition/Pine Bush (914) 733-1063
City Typographic Service, Inc./New York (212) 686-2760
Composition Corporation/Albany (518) 465-7575
Cresset, Baxter & Spencer, Inc./New York (212) 766-9432
Euramerica/New York (212) 777-7878
Farrington & Favia, Inc./New York (212) 431-9700
Fototype Factory, Inc./New York (212) 889-7995
Gryphon Typographers/New York (212) 697-2259
Lincoln Typographers/New York (212) 679-7933
Line & Tone Associates, Inc./New York (212) 921-8333
Marvin Kommel Productions, Inc./New York (212) 682-3498
Primar Typographers, Inc./New York (212) 269-7916
Sheridan Associates/The Slide Center/Ossining (914) 941-4981
Thorner-Sidney Press, Inc./Buffalo (716) 856-4500
Total Typographers Inc./Mamaroneck (914) 381-2659
Tri-Arts Press, Inc./New York (212) 686-4242
Tribeca Typographers, Inc./New York (212) 925-8080
Type/Graphics/Syracuse (315) 437-1101
Typographix/Albany (518) 462-2923
Unicomp/Albany (518) 463-2972
M. A. White Typographers/Larchmont (914) 834-7389
Word Management Corp./Typography Services/Albany (518) 482-8650

**Ohio**
Bohme & Blinkmann, Inc./Cleveland (216) 621-5388
PhotoComp²/Toledo (419) 243-6196
Richardson Printing Corp/Marietta (800) 848-9752
Typo-Set/Cincinnati (513) 751-5116

**Oklahoma**
Alphasource, Inc./Oklahoma City (405) 521-0310
ED-BE Incorporated/Oklahoma City (405) 943-2391

**Pennsylvania**
ADVenture Inc./Allentown (215) 435-3233
Armstrong Inc./Philadelphia (215) 574-8600
Estelle Bair/Blue Bell (215) 542-7790
Composing Room Inc./Philadelphia (215) 563-3440
Davis & Warde/Pittsburgh (412) 261-1904
Headliners of Pittsburgh/Pittsburgh (412) 391-3778
Leon Segal Typesetting/Philadelphia (215) 236-5585
Stallone Typography Service Inc./Philadelphia (215) 568-6310
UniComp/Wynnewood (215) 642-6355

**South Carolina**
D G & F Typography/Columbia (803) 799-9140

**Tennessee**
Graphic Arts Associates, Inc./Memphis (901) 345-8973
House of Typography, Inc./Memphis (901) 726-6961
Lettergraphics Memphis/Memphis (901) 458-4584

**Texas**
Candlelight Type Print Corp./Austin (512) 476-0732
Robert J. Hilton Co., Inc./Dallas (214) 637-2000
Pix Graphic Arts/Beaumont (713) 842-2122

**Virginia**
Riddick Advertising Art/Richmond (804) 270-1811

# ALPHATYPE'S EXCLUSIVE ALLAN IS JUST YOUR TYPE.

A clean cut, well balanced, highly readable face, Allan is one of Alphatype's brightest typographic creations. It's available from your local CRS Type Master, a member of a truly select group that uses the Alphatype CRS digital phototypesetter. This state-of-the-art typesetting system boasts size-for-size type design that produces optimal letterform quality and unequalled type clarity. Working with a Type Master also gives you access to something you can't get anywhere else: the enormous CRS Type Font Library.

Allan is just one of an ever-growing library of new and exclusive faces that are just your type. For sample sheets, attach this ad to your letterhead including your typographer's name and mail it to Alphatype. Or better yet, call your CRS Type Master today.

**alphatype.** WE'RE JUST YOUR TYPE.

Alphatype Corporation, a member of the Berthold group, 7711 N. Merrimac Avenue, Niles, IL 60648, 312/965-8800. Alphatype Canada, Inc., a member of the Berthold group, 190 Amber Street, Markham, Ontario L3R 3J8, 416/475-8570.

**Washington**
Art-foto Typography/Seattle (206) 622-0218
Thomas & Kennedy Typographers, Inc./Seattle (206) 622-0918
Western Typographers Inc./Seattle (206) 624-3642

**Wisconsin**
Peter A. Altenhofen Typographers/Milwaukee (414) 352-3590
Graphic Composition, Inc./Menasha (414) 739-3152
Schmitz Typographers/Milwaukee (414) 447-7337
Zahn-Klicka-Hill Typographers Inc./Milwaukee (414) 276-0136

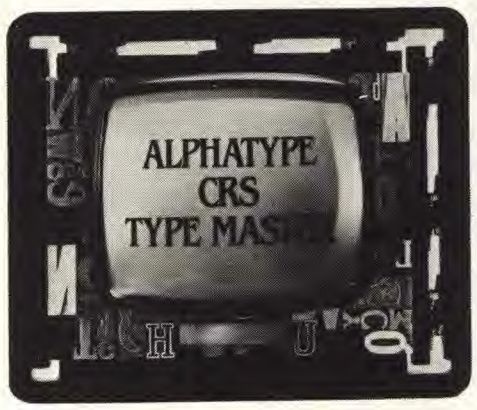
## ... *Canada*

**Alberta**
Duffoto Process Co. Ltd./Calgary (403) 263-7160
**Manitoba**
B/W Type Service Ltd./Winnipeg (204) 947-0538
**Ontario**
Adtype Toronto Ltd./Toronto (416) 968-6778
Alpha Graphics Ltd./Toronto (416) 961-5600
Canadian Composition/Toronto (416) 863-0742
Eastern Typographers Inc./Toronto (416) 465-7541
Fleet Typographers Ltd./Toronto (416) 532-2818
Linotext/Toronto (416) 274-6395
M & H Typography Ltd. (Tor.)/Toronto (416) 922-3194
MonoLino Typesetting Co. Ltd./Toronto (416) 537-2401
Prince and Smith Typographers/Toronto (416) 461-9204
Protype/Toronto (416) 482-2599
Shervill-Dickson/Toronto (416) 425-7408
Techni-Process Ltd./Toronto (416) 363-2493
Word for Word in Colour/Toronto (416) 960-5050
**Quebec**
Composition Quebec Inc./Quebec (418) 529-4927
Gravel Photograveur Inc./Quebec (418) 683-1501
M & H Typography, Ltd. (Mont.)/Montreal (514) 866-6736
TypoGraphica 2000 Inc./Montreal (514) 933-3315
Typolaser/Montreal P.A.T. (514) 642-2710

## ... *Europe*

**Austria**
Grafostil GesmbH/Wien 222-55-4628
**Belgium**
Belgium Production +/Brussels 640-80-80
Graphiproduction/Brussels 640-25-53
Graphiservice SPRL/Brussels 538-02-21
**Denmark**
Everts Alfabet/Copenhagen 1-116320
Typographen Aps/Vestergade 156589
**France**
Florian Paris/Paris 2975511
Typogabor/Paris 229-19-90
**Italy**
Lino 5/Rome 6231165
**Luxembourg**
Imprimerie De La Cour/Luxembourg 494161-63
**Netherlands**
Ploeger Lettering BV/Amsterdam 020-276451
**Norway**
Norske Typografen A/S/Oslo 420230
**Spain**
Fotocomposici Tharrats S. L./Barcelona 2543990
Ormograph/Barcelona 2252500
**Sweden**
Typografen AB/Malmoe 040-112650
Typografen 2/Stockholm 08-349255
**United Kingdom**
Apex Photosetting Ltd./London 01-837-9369
Art PhotoSet/London 01-701-0477
Baird Harris Ltd./London 01-437-6373
Billington Press Ltd./London 01-987-8118
Composite Graphics Ltd./London 01-242-9586
De Sa Graphics, Nunhead/London 01-639-2828
Film Fount Services Ltd./Southampton 0703-332686
Focus Photoset Ltd./London 01-251-4911
Headliners (UK) Ltd./London 01-580-7045
Heavyweight Graphics/London 01-388-5451
Image Communications Ltd./London 01-580-7017
Image Services (Edinburgh) Ltd./Edinburgh 031-229-6345
Inline Graphics Ltd./London 01-251-4341
KAB Ltd./London 01-600-4391
Letterform Ltd./London 01-437-3912
Libra Press/London 01-928-7081
Modern Text Typesetting/Prittlewell/Essex 0702-45195
Montage Filmsetting Co./London 01-251-3771
Nova Graphics Ltd./London 01-251-3591
Premlux Reproductions Ltd./London 01-236-6991
Pressdata Ltd./London 01-251-6562
Progress Filmsetting Ltd./London 01-729-5000
PRT Offset/London 01-607-7535
Sabrebrook Ltd./London 01-658-7336
Sans Serif Ltd., Deritend/Birmingham 021-773-8466
Sellars Phototype/Macclesfield 0625-612075
The Setting Room/Tunbridge Wells, Kent 0892-39625
Studio Press (Birmingham) Ltd./Birmingham 021-359-3151
Text Typographics Ltd./London 01-251-3771
Verbatim/London 01-837-2176
Word Machine Ltd./London 01-609-1140
**West Germany**
Rudolf Eimannsberger/Munich 089-555765
Fränkische Landeszeitung GmbH/Ansbach 0981-5711
Klaus Grimm-Fotosatz/Grafing near Munich 08092-6748
Hans-Soldan-Stiftung/Essen 0201-231140
Kreuzer/Munich 089-6372771
Schmidt + Co./Weinstadt-Grossheppach 07151-64058
Schmidt & Klaunig/Kiel 0431-62095

***And more to come!***




ALLAN AND *ITALIC*

This is Allan, a brilliant face available only from Alphatype. This is Allan, a brilliant face available
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789 (.,;:!?-''—/°+=©•@#$%¢&*)

*This is Allan, a brilliant face available only from Alphatype. This is Allan, a brilliant face available on*
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
*abcdefghijklmnopqrstuvwxyz*
*0123456789 (.,;:!?-''—§‡†¶○$'™&®)*

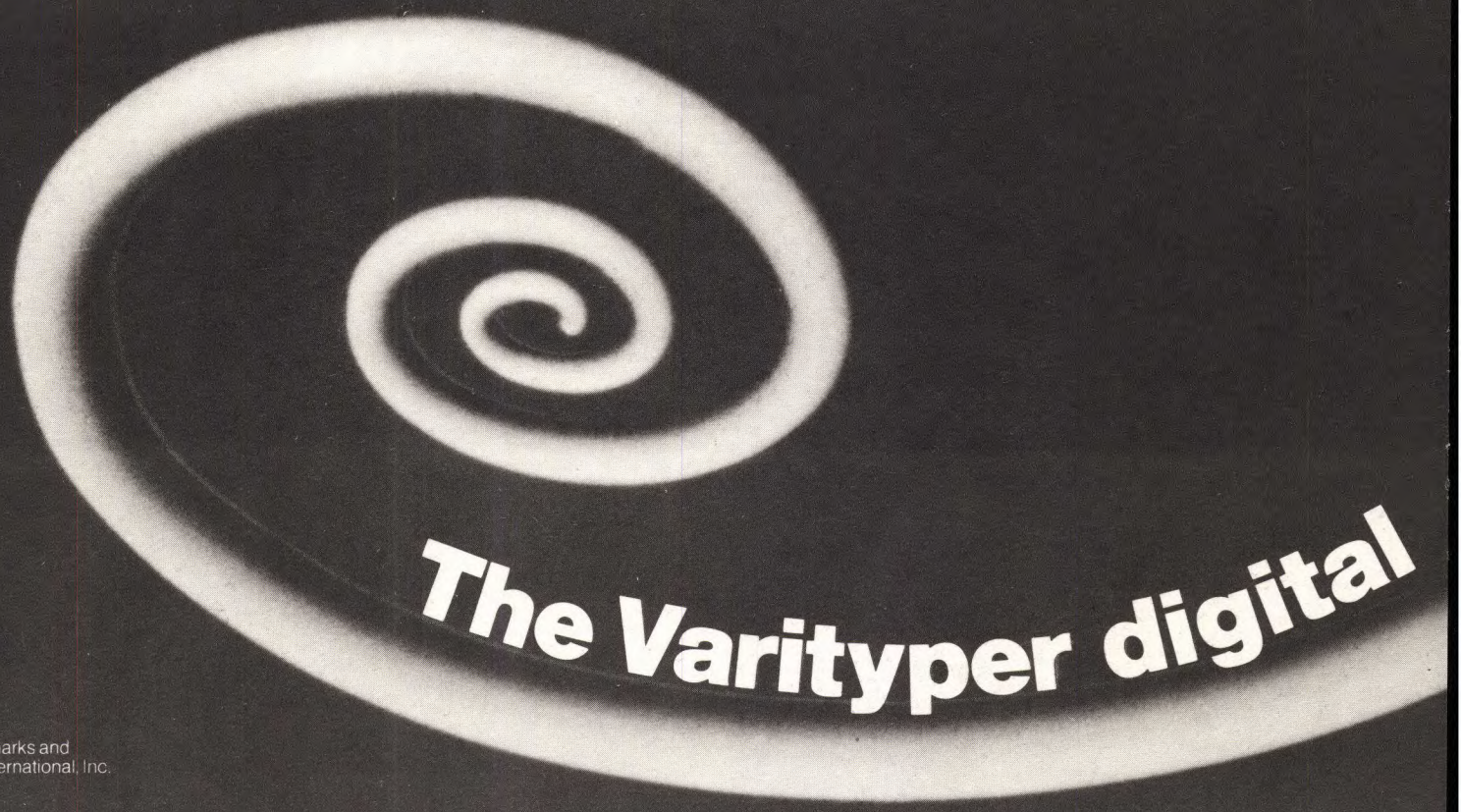
ALLAN BOLD AND *BOLD ITALIC*

**This is Allan, a brilliant face available only from Alphatype. This is Allan, a brilliant face availabl**
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**
**abcdefghijklmnopqrstuvwxyz**
**0123456789 (.,;:!?-''—/°+=©•@#$%¢&*)**

***This is Allan, a brilliant face available only from Alphatype. This is Allan, a brilliant face availabl***
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***
***abcdefghijklmnopqrstuvwxyz***
***0123456789 (.,;:!?-''—§‡†○$'™&®)***

© Copyright 1984, Alphatype Corporation

# Ready for great type



## The Varityper digital

Comp/Edit and Varityper are registered trademarks and
Spirascan and "type" are trademarks of AM International, Inc.
®1984 AM International, Inc.

# digital type?

## spiral makes it perfect.

There is a unique reason why Varityper digital type is the highest quality in the world.

The reason is the Spirascan technology. This patented process is based on the innovative Purdy & McIntosh spiral development. It assures the creation of high-precision images that are essential to perfectly formed characters in every size and style.

And with Varityper digital, there are a lot of sizes and styles to choose from: 163 standard on-line sizes from 4 to 85 point (characters without descenders can be set as large as 99 point). Today, the growing Varityper digital library is one of the largest in the world.

You get tremendous design versatility, too. You can expand or condense type, and slant it to the left or right in one-degree increments up to 45 degrees.

With Varityper digital, the possibilities for outstanding work go to the very limits of your creative imagination.

We'd like you to see for yourself just how outstanding Varityper digital is. For an actual sample, return the coupon or call toll-free 800-526-0709 or 800-526-0767; in New Jersey, 800-452-9763; Canada, 416-298-2700.

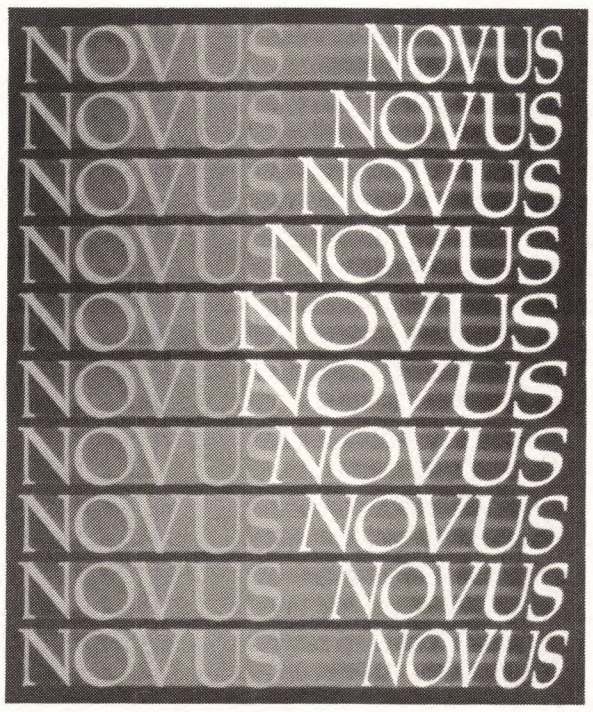
Mail coupon to:
**Varityper, 11 Mount Pleasant Ave. East Hanover, NJ 07936.**

☐ Please send me an actual sample of Varityper digital type.
☐ Please send me more information on Varityper digital typesetters.
☐ I'd like a demonstration on the Varityper digital typesetters.

Name _____
Company _____
Address _____
City/State/Zip _____
Phone (  ) _____

☆NOVUS☆

# Reach *for the* Stars




Announcing the first significant breakthrough in quality typography since the advent of movable type.

For over 500 years, the alphabet has been transformed from fluid letterforms into fixed typestyles. Though the invention of movable type revolutionized the printed word, it *froze* letters into a variety of fixed styles and sizes; first into wood, then into metal, and eventually into negatives for phototypesetting.

Today's high-speed electronic typesetters, including Compugraphic's MCS,™ incorporate digital letterforms. Although these typesetters are able to electronically manipulate any typeface (slant, condense or extend), few designs can withstand the modification. The result is a distorted letterform, far removed from the original integrity of the design.

The Novus series of type is the first true letterform created exclusively for the new age of digital type modification. Compugraphic's Type Division has taken a revolutionary approach to digital type design. The Novus series is a completely original and unique collection of typefaces. Not only can these designs be manipulated into the italic, condensed, condensed italic, expanded and expanded italic forms, but they are actually enhanced in the process. And all of these variations and shades in between are available from any single Novus design.

The premier edition of Novus type consists of three type families with three weights each: ☆**Draco I**, ☆**Draco II**, ☆**Draco III**; ☆Pictor I, ☆**Pictor II**, ☆**Pictor III**; and ☆Vela I, ☆**Vela II**, ☆**Vela III**. The star (☆) prefix will easily identify a Compugraphic Novus series typeface from any conventional design.

The development and expansion of the Novus series is only part of Compugraphic's total commitment to quality type programs. For more information about the Novus series of type and how you can *reach for the stars,* contact your local Compugraphic type specialist, or write to the address below.

**compugraphic**®
Compugraphic Corporation, Type Division, 66 Concord Street, Wilmington, Massachusetts 01887

# ☆NOVUS☆

## ☆Draco I

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&
1234567890(.,:;"?!)$%/

Condensed—12 point with a 10 point set size/Condensed Italic—12° Slant
Taste in printing determines what form typography is to take
*Taste in printing determines what form typography is to take*

Normal—12 point with a 12 point set size/Normal Italic—12° Slant
Taste in printing determines the form typography is
*Taste in printing determines the form typography is*

Expanded—12 point with a 14 point set size/Expanded Italic—12° Slant
Taste in printing determines the form typogra
*Taste in printing determines the form typogra*

## ☆Draco II

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&
1234567890(.,:;"?!)$%/

Condensed—12 point with a 10 point set size/Condensed Italic—12° Slant
Taste in printing determines what form typography is to take
*Taste in printing determines what form typography is to take*

Normal—12 point with a 12 point set size/Normal Italic—12° Slant
Taste in printing determines what form typography
*Taste in printing determines what form typography*

Expanded—12 point with a 14 point set size/Expanded Italic—12°Slant
Taste in printing determines what form typo
*Taste in printing determines what form typo*

## ☆Draco III

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&
1234567890(.,:;"?!)$%/

Condensed—12 point with a 10 point set size/Condensed Italic—12° Slant
Taste in printing determines what form typography is to
*Taste in printing determines what form typography is to*

Normal—12 point with a 12 point set size/Normal Italic—12° Slant
Taste in printing determines what form typogra
*Taste in printing determines what form typogra*

Expanded—12 point with a 14 point set size/Expanded Italic—12° Slant
Taste in printing determines the form typ
*Taste in printing determines the form typ*

---

## ☆Pictor I

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&
1234567890(.,:;"?!)$%/

Condensed—12 point with a 10 point set size/Condensed Italic—12° Slant
Taste in printing determines the form typography is to take. The select
*Taste in printing determines the form typography is to take. The select*

Normal—12 point with a 12 point set size/Normal Italic—12° Slant
Taste in printing determines the form typography is to take
*Taste in printing determines the form typography is to take*

Expanded—12 point with a 14 point set size/Expanded Italic—12° Slant
Taste in printing determines what form typography
*Taste in printing determines what form typography*

## ☆Pictor II

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&
1234567890(.,:;"?!)$%/

Condensed—12 point with a 10 point set size/Condensed Italic—12° Slant
Taste in printing determines what form typography is to take
*Taste in printing determines what form typography is to take*

Normal—12 point with a 12 point set size/Normal Italic—12° Slant
Taste in printing determines what form typography
*Taste in printing determines what form typography*

Expanded—12 point with a 14 point set size/Expanded Italic—12°Slant
Taste in printing determines the form typogra
*Taste in printing determines the form typogra*

## ☆Pictor III

ABCDEFGHIJKLMNOPQRSTUVW
XYZabcdefghijklmnopqrstuvwxyz&
1234567890(.,:;"?!)$%/

Condensed—12 point with a 10 point set size/Condensed Italic—12° Slant
Taste in printing determines the form typography is to take
*Taste in printing determines the form typography is to take*

Normal—12 point with a 12 point set size/Normal Italic—12° Slant
Taste in printing determines what form typograp
*Taste in printing determines what form typograp*

Expanded—12 point with a 14 point set size/Expanded Italic—12° Slant
Taste in printing determines the form typo
*Taste in printing determines the form typo*

---

## ☆Vela I

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&
1234567890(.,:;"?!)$%/

Condensed—12 point with a 10 point set size/Condensed Italic—12° slant
Taste in printing determines the form typography is to take. The
*Taste in printing determines the form typography is to take. The*

Normal—12 point with a 12 point set size/Normal Italic—12° slant
Taste in printing determines what form typography is
*Taste in printing determines what form typography is*

Expanded—12 point with a 14 point set size/Expanded Italic—12° slant
Taste in printing determines the form typogra
*Taste in printing determines the form typogra*

## ☆Vela II

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&
1234567890(.,:;"?!)$%/

Condensed—12 point with a 10 point set size/Condensed Italic—12° slant
Taste in printing determines the form typography is to take
*Taste in printing determines the form typography is to take*

Normal—12 point with a 12 point set size/Normal Italic—12° slant
Taste in printing determines what form typograp
*Taste in printing determines what form typograp*

Expanded—12 point with a 14 point set size/Expanded Italic—12° slant
Taste in printing determines the form typo
*Taste in printing determines the form typo*

## ☆Vela III

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&
1234567890(.,:;"?!)$%/

Condensed—12 point with a 10 point set size/Condensed Italic—12° slant
Taste in printing determines what form typography is
*Taste in printing determines what form typography is*

Normal—12 point with a 12 point set size/Normal Italic—12° slant
Taste in printing determines the form typogra
*Taste in printing determines the form typogra*

Expanded—12 point with a 14 point set size/Expanded Italic—12° slant
Taste in printing determines what form
*Taste in printing determines what form*

---

Typeset in ☆Pictor I, digitally condensed and slanted. Novus,™ ☆Draco,™ ☆Pictor,™ and ☆Vela™ are trademarks of Compugraphic Corporation.

XEROX

# Xerox Makes A Typographic Impact

With a non-impact printer.

In 1977 the Xerox Corporation introduced a product that became the first of its kind. An instant typesetter-printer capable of producing several hundred prints of a single page. Or, a single print of several hundred different pages. At two impressions per second.

In 1981 Xerox signed a contract with Mergenthaler Linotype Company to license typefaces for this innovative machine. Foremost in the planning of this licensed font library were on-demand printing applications.

- Direct Mail Pieces. Which are printed with personalized customer data. With popular commercial typefaces.

- Technical Manuals. Which are typeset in position using composition software and no paste-up. With illustrations scanned into place.

- Contracts. Which are written generically. With clause revisions programmed to reflect the need for individuality in thousands of one-of-a-kind agreements.

- Forms. Which are formatted in a unique forms design program. With fonts especially made for form development.

Remember – composed and printed at the same time. This means instant updates, with no obsolete documents inventoried.

Direct mail pieces, technical manuals, contracts, and forms – all produced on Xerox 9700 or 8700 electronic typesetter-printers – using familiar Mergenthaler typeface families.

**Century Schoolbook 300™**

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

*abcdefghijklmnopqrstuvwxyz*
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

**abcdefghijklmnopqrstuvwxyz**
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

***abcdefghijklmnopqrstuvwxyz***
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

Medium Medium Italic Bold Bold Italic

**Helvetica 300™**

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

*abcdefghijklmnopqrstuvwxyz*
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

**abcdefghijklmnopqrstuvwxyz**
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

***abcdefghijklmnopqrstuvwxyz***
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

Medium Medium Italic Bold Bold Italic

**Frutiger 300™**

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

*abcdefghijklmnopqrstuvwxyz*
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

**abcdefghijklmnopqrstuvwxyz**
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

***abcdefghijklmnopqrstuvwxyz***
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

Medium Medium Italic Bold Bold Italic

Xerox Corporation
Corporate Font Center A3-23
701 South Aviation Boulevard
El Segundo, CA 90245
(213) 536-7132

For more information about Xerox electronic printer fonts, please write or call.

**Times 300™**

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

*abcdefghijklmnopqrstuvwxyz*
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

**abcdefghijklmnopqrstuvwxyz**
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

***abcdefghijklmnopqrstuvwxyz***
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

Medium Medium Italic Bold Bold Italic

**Baskerville 300™**

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

*abcdefghijklmnopqrstuvwxyz*
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

**abcdefghijklmnopqrstuvwxyz**
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

***abcdefghijklmnopqrstuvwxyz***
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

Medium Medium Italic Bold Bold Italic

The Mergenthaler samples shown here were originally printed on a Xerox 9700 EPS.

Baskerville 300, Century Schoolbook 300, Frutiger, Frutiger 300, Helvetica, Helvetica 300, Optima, Optima 300, Spartan, Spartan 300, Times, and Times 300 are trademarks of Allied Corporation.

**Optima 300™**

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

*abcdefghijklmnopqrstuvwxyz*
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

**abcdefghijklmnopqrstuvwxyz**
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

***abcdefghijklmnopqrstuvwxyz***
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

Medium Medium Italic Bold Bold Italic

**Spartan 300™**

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

*abcdefghijklmnopqrstuvwxyz*
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

**abcdefghijklmnopqrstuvwxyz**
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

***abcdefghijklmnopqrstuvwxyz***
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

Medium Medium Italic Bold Bold Italic

Xerox® 9700, and 8700 are trademarks of Xerox Corporation.

**QUESTION #2**

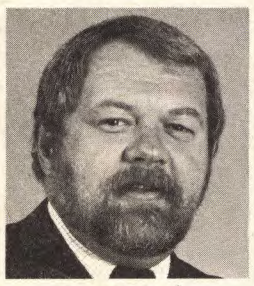
# How do you locate entry-level art talent that is gifted, creative—*and can also do a good mechanical?*

Answer: Contact the Employment Assistance Directors at **The Design Schools.**

Known for their track record...

**Diana Graves**
*Art Institute of Atlanta*

"Some employers hire our graduates year after year."



**Dave Shrader**
*Colorado Institute of Art*

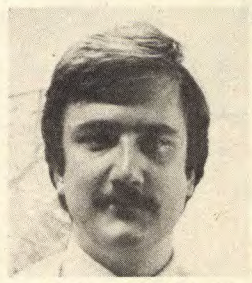
"The improved economy has really stepped up demand for the art skills our grads have."

**Diana Frye**
*Art Institute of Pittsburgh*

"Hundreds of employers attend our Portfolio Reviews, looking for new art talent."

**Gail Marker**
*Art Institute of Ft. Lauderdale*

"...the courses in computer graphics help our graduates compete better in the job market."



**Richard Watkin**
*Art Institute of Philadelphia*

"It's our practical curriculum—that's why our graduates find so many jobs in art."

**Marianne Mitchell**
*Art Institute of Seattle*

"Employers who hire our grads *know* they're getting people ready to work immediately."

**Maria Tramontin**
*Art Institute of Houston*

"We work closely with the other Design Schools to provide our grads with job leads."

The energetic Employment Assistance Directors, above, are known for notable achievement in bringing Design School graduates together with job opportunities. In fact, of all graduates available for employment last year, 80 percent found jobs in their fields. Quite a record! Our schools consider an employed graduate is the most satisfying reward after two years' concentration on design concepts and comprehensive skills. For more information, please call the toll-free number below, or send in the coupon.

## We teach our students more than design and art. We teach work.

**Preparing students for careers** is central to the grand plan of The Design Schools. Students receive intensive classroom instruction, including professional-level assignments in which they solve art, design and production problems under deadline pressures. Students attend classes five days a week, all year round. After two years, they graduate, ready to work productively for you the first day on the job.

**The Design Schools**

Art Institute of Atlanta
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Art Institute of Seattle
Colorado Institute of Art

**The largest single source for entry-level art talent in America today.**

For immediate attention to your staffing needs, call
Toll-free: **(800) 245-0660**
(In Pennsylvania, call collect: 412-263-6600.)

☐ Please contact me—I have a current (or future) job opening.

☐ Please send the free bulletin about The Design Schools graduates and your talent pool.

NAME

COMPANY ( ) BUS. PHONE

ADDRESS

CITY STATE ZIP

Send to: Edward A. Hamilton, Design Director
**The Design Schools**
101 Park Avenue, New York, NY 10178

**"No Ryder? Zut!"**

The chance to work in Geneva, Switzerland, comes along, oh, say, once in a career.

And Ralph Love, Chicago-bred art director and no dummy, snatched it up in a second.

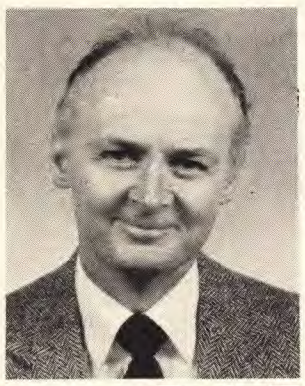
"The decision to go was easy. The people are friendly, the scenery is fabulous.

"But I don't speak French.

"I have to write my directions down every time I get into a cab.

"I can't even order type here. Hey, I don't even know the French word for 'hurry.' So I send all my orders to England, where they at least speak my language.

"You know, if there was anyone you could talk to, pardon the pun, in plain English, it was the guys from Ryder.



"Al Garzotto, Bob Benson, Al Stanke. They understood exactly what you wanted from word one. And never a hassle about last-minute changes or nitpicks.

"They also just did a great job.

"Give the gang from Ryder a big hello. No, make that a big bonjour."

RyderTypes, Inc., 500 North Dearborn Street
Chicago, Illinois 60610. Telephone (312) 467-7117.

Exclusive Chicago area agents for Headliners® and Identicolor® processes. Member: Advertising Typographers Association

# Visual Graphics introduces the world's most versatile daylight stat camera.

# New Total Camera II.

**NOW WITH PROGRAMMABLE MEMORY AND MICROPROCESSOR CONTROL.**

Visual Graphics brings you Total Camera II—the most complete daylight graphic reproduction system available today.

With plug-in modular components that enable you to add the capabilities you need, one at a time, as you need them.

Plus new programmable memory, microprocessor control, and other advances designed to simplify camera operation and take the guesswork out of making stats.

The heart of the system is a precision black & white stat camera with self-contained lighting, automatic focusing and processing, and sophisticated electronic circuitry.

It operates in full room light in every mode and uses VGC's famous Pos One® single-step, positive-to-positive process for both RC papers and films, which come in a variety of economical cut-sheet sizes.

Total Camera II delivers a vast array of low-cost photo reproductions. Enlarged or reduced line shots. Screened halftones. Position stats. Reverses. Dropouts. Line conversions. Special effects. And more. All produced quickly and easily—in a matter of minutes. Without a darkroom or plumbing.

Add modular components and you gain any or all of these capabilities: full color sized prints or transparencies; RC photocomp processing; photo direct offset plates; photos of 3-D objects; enlargements from slides; graphics modification (create all sorts of borders and unusual typography); plus book copying, backlighting, production of 3M Color Keys—the list goes on.

To find out how VGC's Total Camera II can help you run a more cost-efficient, creative, and productive department, write or call now.

**Call Us Toll-Free 800-327-1813.**

IN CANADA (416) 533-2305.

VISUAL GRAPHICS CORPORATION
VGC Park, 5701 N.W. 94th Ave., Tamarac, FL 33321

Please tell me more about the new Total Camera II.

Name _____ Title _____

Organization _____

Address _____

City _____ State _____ Zip _____

Phone _____

U&lc 5/84

# WORDS.

The nicer they sound, the nicer they should look.

## Headliners.

We make you look good.

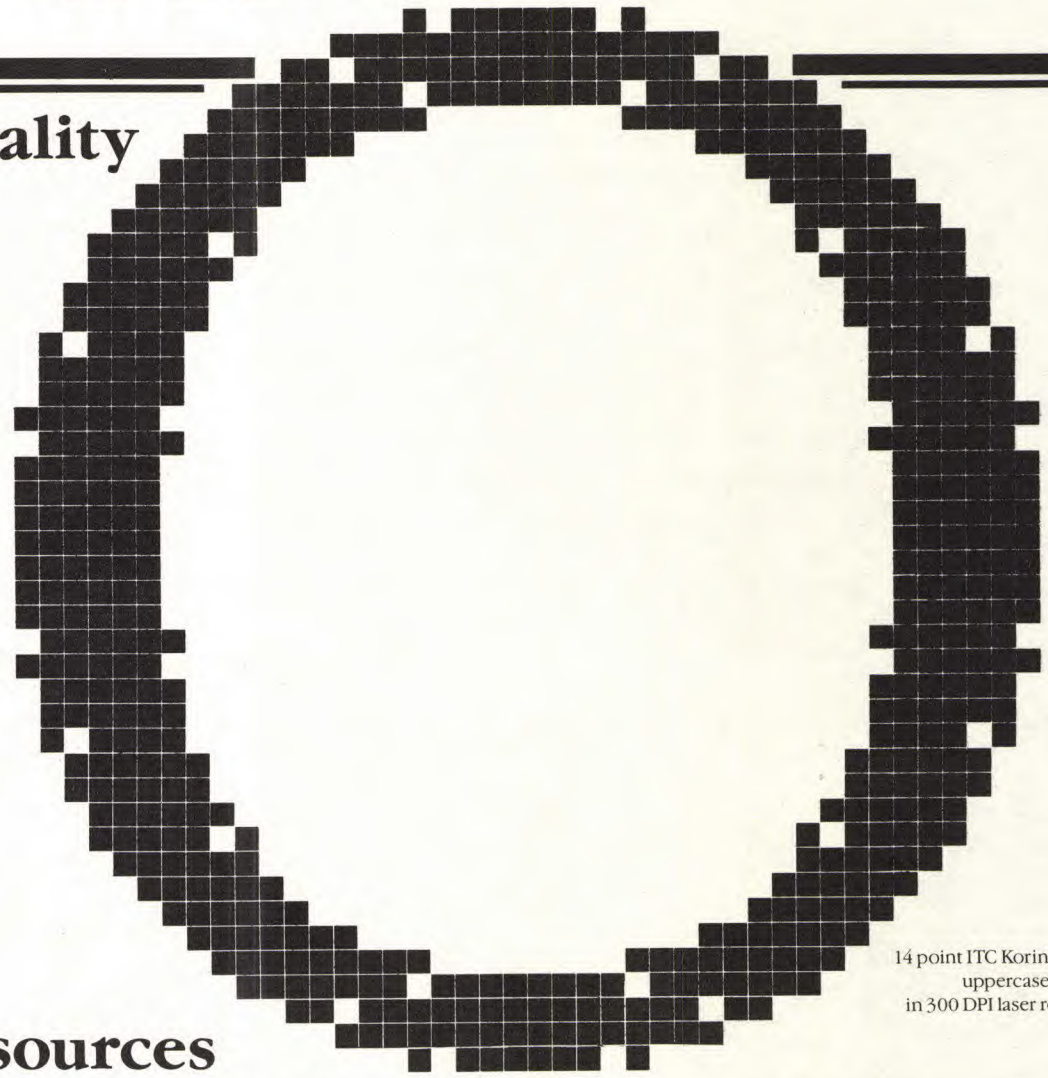
THE HEADLINERS INTERNATIONAL, INC., 720 WHITE PLAINS ROAD, SCARSDALE, N.Y. 10583 (914) 472-6680

Ad set in Headliners' exclusive neo-Practicus B weight

An Invitation to the
**ELECTRONIC PRINTER INDUSTRY**

# Join the Winners Circle

## Quality



14 point ITC Korinna Regular
uppercase O
in 300 DPI laser resolution

COMPUGRAPHIC has all you need to compete and win...

## Type

Our list of type in bit map data for non-impact printers is continually growing. The following typefaces are now available in up to 10 sizes in varying resolutions of 240, 300, 400 and 600 DPI.

### ITC Licensed Designs

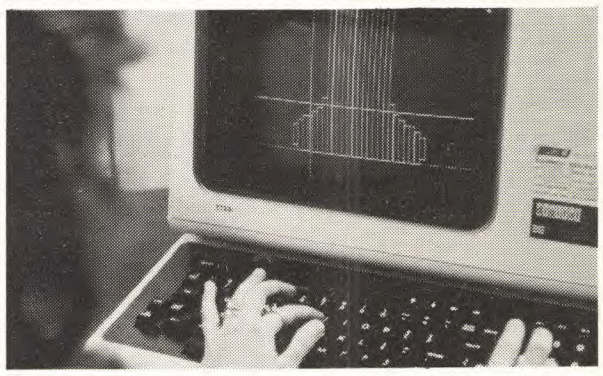
ITC Amer Typewriter Md
ITC Amer Typewriter Bold
ITC Amer Type Med Cnd
ITC Amer Type Bold Cnd
ITC Avant Garde Goth Bk
ITC Avant Garde Goth Md
ITC Avant Garde Goth Dm
ITC Avant Garde Goth Bld
ITC Bookman Light
ITC Bookman Light Italic
ITC Bookman Demi
ITC Bookman Demi Italic
ITC Century Book
ITC Century Book Italic
ITC Century Bold
ITC Century Bold Italic
ITC Cheltenham Book
ITC Cheltenham Book Ital
ITC Cheltenham Bold
ITC Cheltenham Bold Ital
ITC Franklin Book
ITC Franklin Book Italic
ITC Franklin Demi
ITC Franklin Demi Italic
ITC Garamond Book
ITC Garamond Book Italic
ITC Garamond Bold
ITC Garamond Bold Italic
ITC Korinna Regular
ITC Korinna Regular Kurs
ITC Korinna Bold
ITC Korinna Bold Kursiv
ITC Lubalin Graph Book
ITC Lubalin Graph Bk Obl
ITC Lubalin Graph Demi
ITC Lubalin Graph Dm Obl
ITC Souvenir Light
ITC Souvenir Light Italic
ITC Souvenir Demi
ITC Souvenir Demi Italic

### Compugraphic Library

Baskerville II
Baskerville Italic II
Baskerville Bold II
Baskerville Bold Ital II
Century Textbook
Century Textbook Ital
Century Textbk Bold
Courier
Courier Italic
Courier Bold
Courier Bold Italic
Courier 29
Courier Italic 29
Courier Bold 29
Courier Bold Italic 29
Elite
Elite Italic
Elite Bold
Elite Bold Italic
Futura Medium II
Futura Med Ital II
Futura Bold II
Futura Bold Italic II
Futura Bold Cond II
General Scientific
Modern
Modern Italic
Modern Bold
OCR-A
OCR-B
OCR-B Italic
OCR-B Bold
OCR-B Bold Italic
CG Palacio
CG Palacio Italic
CG Palacio Bold
CG Palacio Bold Italic
Stymie Light
Stymie Light Italic
Stymie Bold
Stymie Bold Italic
CG Times
CG Times Italic
CG Times Bold
CG Times Bold Italic
CG Triumvirate
CG Triumvirate Italic
CG Triumvirate Bold
CG Trium Bold Italic
CG Trium Bold Cnd

**Over 1500 type designs are available in scalable outline form.**

## Resources



Join the growing field of subscribers who are heading for the Winners Circle.

Contact Jan Legg, OEM Marketing Services, 1 (617) 658-5600, ext. 2508.

**compugraphic®**
Compugraphic Corporation, Type Division
66 Concord Street, Wilmington, MA 01887

***Type...Where the mind meets the message.™***

# Crescent

## Colored Drawing Boards & Papers

Send For
Free Sampler

Crescent QUALITY

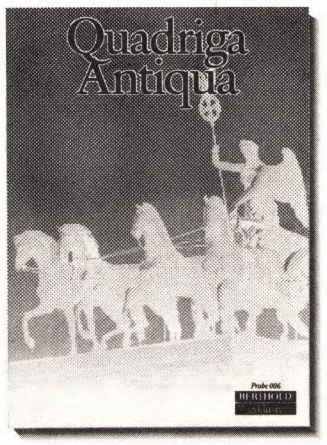
Crescent Cardboard Company, P.O. Box XD, 100 W. Willow Road, Wheeling, Illinois 60090

QUADRIGA-ANTIQUA

# Berthold Exclusive Typefaces

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
äåæöøœßüÄÅÆÖØŒÜ1234567890%
(.,-;:!¡?¿–)·['‘“„”»«]+—=/$£†*&§

# Berthold's quick bright Quadriga jumps over the lazy dog




Berthold Exclusive Typefaces are a range of designs for photosetting which you will find nowhere else. Our unique program now comprises 25 type families with a total of 125 fonts, and Quadriga Antiqua is among them. A free specimen is as near as your nearest mailbox.

Please write to:
Berthold AG, Teltowkanalstraße 1-4,
D-1000 Berlin 46, West Germany
Or from overseas to:
Alphatype Corporation,
– A member of the Berthold group –
7711 N. Merrimac Avenue,
Niles, Illinois 60648

Name . . . . . .
. . . . . .
Address . . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .

RUSH!

berthold fototype

W.A.F.

## From Berthold Only.

# Celebrate INSTANT LETTERING® SHEETS

Standard Range

Agincourt

**Antique Olive** Compact Italic

**Beton** Bold Condensed Italic

**Bramley** Bold Condensed

**Corinthian** Bold Condensed

Edwardian Light

*Edwardian* Light Italic

Edwardian Medium

Edwardian Bold

**Edwardian** Extra Bold

Exeter

*ITC Galliard* Black Italic

Goudy Handtooled

Impress

*Isometric* Isometric

Obliq Light

Obliq Medium

**Steve**

TANKARD

University Roman Display

## Celebrate with 38 New Typefaces!

Letraset's new typefaces are definitely worth celebrating. You'll find exciting high tech styles, new script and casual faces and a big selection of new, unique designs that are sure to be instant favorites.

Stop by or call your local Letraset Dealer and ask for the Letraset 1984 New Products Brochure. He also has the New Letraset Wallchart showing all 560 typestyles. It couldn't be a better time to call and join the celebration.

Letraset™

Letragraphica® Range

*Alexei Copperplate*

Blackmoor

CHROMIUM ONE

*Demian*

ENVIRO

ITC Eras Book

ITC Eras Medium

**ITC Eras** Ultra

Garrick

*Julia Script*

**ITC Lubalin** Graph Bold Oblique

Papyrus

**Roslyn** Gothic Bold

**Roys Tango** 12 Condensed Italic

RUBBER STAMP

*Santa Fe*

SCANNER

Transmission

Letraset USA
40 Eisenhower Drive
Paramus, NJ 07652

© Letraset USA 1984

ESSELTE LETRASET

# LET CLIPPER® WORK ITS MAGIC On Your Creative Powers!

***Clipper Creative Art Service®.* A magical mixture of art, ideas, and you — the makings of a powerful creative team.**

We know you're proud of your designs. They're products of considerable talent and patience — plus a lot of *hard work* in creating those ideas.

Imagine how great it would be if you could always create winning ideas — without all that work. Imagine the results if you had all the elements of a design masterpiece right at your fingertips . . . just waiting for you to conjure up the perfect combination.

With *Clipper®*, it's possible! With *Clipper*, you can perform more creative magic than you ever imagined. How?

***Clipper* gives you professional-quality ART** . . . versatile, varied, and ready-to-use. *Clipper* collects the talents of some of the nation's best illustrators and places their work in camera-ready form on the pages of each monthly issue. You'll find realistic illustrations, graphics, symbols, ready-to-use photo conversions, cartoons, and much more. In fact, *Clipper* not only gives you the art, but we show you a variety of ways to use it, too!

***Clipper* gives you IDEAS** . . . applications that are inventive, original, and yours to use "as is," if you wish. These ideas are a part of what makes *Clipper Creative Art Service* so outstanding. Eight pages of each 24-page proof book are filled with possible art applications that suggest *dozens* of uses for the art. There are ideas for ads. Ideas for brochures. Ideas for letterheads, posters, and billboards. We show you menus, calendars, A/V slides, and promotional flyers. Build an idea library with *Clipper* and you'll never be without instant inspiration! And that's not your only source of ideas . . .

You'll also receive "Clip Bits" each month with your *Clipper* issue. Our 20-page "how-to" magazine contains professionally written articles for everyone in visual communications. You'll find helpful hints for artists, production people, copywriters, and managers. You'll see prize-winning Case Histories sent in by other subscribers. This magazine surely will become one of your favorite sources of information and inspiration.

***Clipper* gives you a complete design SYSTEM** . . . comprehensive, convenient, and designed to meet all your creative needs. Here's exactly what your annual subscription to *Clipper* includes:

- 12 issues of the 24-page (12½" x 19") proof book filled with professional-quality, camera-ready art
- Hundreds of idea-starters — art applications that can be used "as is" or as a guide for creating your own visual solutions
- 12 issues of "Clip Bits" — your indispensable "how-to" magazine
- Unlimited access to our 10-year, 8,000-subject Master Art Library and its 68-page Cross Reference Index
- Monthly pictorial indexes to help you locate art quickly and easily
- Sturdy vinyl binders to protect your valuable *Clipper* issues and your "Clip Bits" magazines

NOTE: Offer applies in North America only. In Europe, contact Dynamic Graphics, U.K. Ltd., 17 Rodney Way, Widford Industrial Estate, Chelmsford, Essex, CM1 3BY, England, for complete details. All other areas, contact Dynamic Graphics, Inc. (U.S.)

**Dynamic Graphics, Inc.**
6000 N. Forest Park Drive
P.O. Box 1901
Peoria, IL 61656-1901

## Try Clipper FREE of charge and begin creating your own magic!

When you complete and mail in the coupon, we'll send you a FREE trial issue of *Clipper*. Use its $14,000 worth of original art, and adapt the application ideas to your own projects.

**Let's conjure up some creative magic together!**

### SEND NO MONEY NOW

Note: Coupon must be completely filled out and payment option checked before we can send your Trial Issue.

YES! I'd like a FREE Trial Issue of *Clipper®*. Please enter my order for a one-year, 12-issue subscription to *Clipper Creative Art Service®* at $29.50 per month, plus $2.15 postage and handling ($3.90 per month postage and handling in Canada, payable in U.S. funds), beginning with the current issue. After the first 12 issues, continue to ship monthly, subject to my written cancellation notice 30 days prior to publication (20th of every month). However, first send me the Trial Issue of *Clipper*, which I may review and use. If I decide *Clipper* is not for me, I may cancel my order within 15 days, keep the FREE ISSUE and owe nothing.

**I agree to complete the order as follows (please check one):**

☐ I prefer to save 3% of the subscription price by prepaying. Please bill me now. Net 10 days.

☐ Please bill me monthly as the year's issues are shipped. Terms are net 10 days.

ATTENTION (please print or type)

TITLE

COMPANY (if applicable)

ADDRESS

CITY STATE ZIP

TYPE OF BUSINESS BUSINESS PHONE (area code)

AUTHORIZED BY (signature and title)

FOR OFFICE USE 75AR-80000

**MAIL TO:** Dynamic Graphics, Inc., 6000 N. Forest Park Drive, P.O. Box 1901, Peoria, IL 61656-1901

# Mergenthaler typographic

Whether the year is 1900, 1940 or 1984, Mergenthaler typography, as well as Mergenthaler typesetters, set the world's standard of excellence.

When you specify Mergenthaler type, you are selecting the world-famous Mergenthaler, Linotype, Stempel, Haas™ library. With our roots dating back to 1886, we are the only typesetting equipment manufacturer in the United States regularly commissioning new typeface designs. We have enlisted the services of the world's top typographic designers to enlarge our library and increase your productivity and creativity, names like Matthew Carter who designed ITC Galliard™ and Snell Roundhand™ and Meridien™. In addition, we license the best typefaces from studios and foundries throughout the world. We offer original designs from Benguiat, Benton, Cassandre, Dwiggins, Excoffon, Gill, Goodhue, Goudy, Griffith, Gürtler, Hollenstein, Lubalin, Miedinger, Morison, Novarese, Renner, Ruzicka, Tracy, Tschichold, Weiss, Zapf and many more.

It was a Mergenthaler Linotype product that established the artistic credentials of each new typesetting technology. The Linotype, for example, convinced typographic purists that machines could indeed set

**Mergenthaler's Primer™ 54**
Primer was developed by Rudolph Ruzika for Mergenthaler Linotype in 1949. Primer was developed primarily for test use. Its clarity of design, freedom from frills and mannerisms, and essential dignity give it a wide application for educational, legal, and other similar business printing purposes. Now, in 1984, Mergenthaler has taken the original roman with italic design and expanded the family to four roman weights, each with a companion italic. The family will be marketed as Primer 54. We feel the added bold weights will give the added variety and flexibility to Primer to make it a valued and often requested type. We know it will gain wide acceptance in your market.

Primer™ 54
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
Primer 54 Italic
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
*abcdefghijklmnopqrstuvwxyz 1234567890*
Primer 54 Semi Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
Primer 54 Semi Bold Italic
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
*abcdefghijklmnopqrstuvwxyz 1234567890*
Primer 54 Bold
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**
**abcdefghijklmnopqrstuvwxyz 1234567890**
Primer 54 Bold Italic
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***
***abcdefghijklmnopqrstuvwxyz 1234567890***
Primer 54 Black
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**
**abcdefghijklmnopqrstuvwxyz 1234567890**
Primer 54 Black Italic
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***
***abcdefghijklmnopqrstuvwxyz 1234567890***

**Congress**
Congress is a five weight type family. It is an original design by the London based type designer, Adrian Williams. Completed in 1980, Congress is a popular type in both text and display settings. Congress is made available to the Mergenthaler, Linotype, Stempel, Haas library through a license with D. Stempel AG. We think it is a welcome addition to the library.

Congress
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890
Congress Italic
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
*abcdefghijklmnopqrstuvwxyz 1234567890*
Congress Medium
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**
**abcdefghijklmnopqrstuvwxyz 1234567890**
Congress Bold
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**
**abcdefghijklmnopqrstuvwxyz 1234567890**
Congress Heavy
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**
**abcdefghijklmnopqrstuvwxyz 1234567890**

# Linotype is excellence.

beautiful type. Our VIP proved that fine typography could be created photographically. And Mergenthaler's line of Linotron CRT products moved the world into the era of invisible, digital fonts.

Just as an artist needs a near-infinite palette of blues to select precisely the right one for painting, an art director needs an enormous palette of typefaces.

Mergenthaler Linotype, for nearly 100 years, has brought new, high quality type designs to market. For proof that this tradition continues, look no further than these two pages to see the faces joining our digital library this quarter. They are Mergenthaler's Primer 54, Adrian William's Congress, Robert Norton's Else, and ITC Veljović, the newest release from ITC.

We are committed to bring you the faces, the equipment and the help you need to create fine typography.

For information about these types, or any faces in our library, call one of our type specialists. Call, toll-free, 800-645-5764. In New York State, 800-832-5288. In Canada, 800-268-2874.

**Else**

Else is an eight weight type family designed by Robert Norton. Mr. Norton's Else is reminiscent of early French old styles. However, Norton's expansion to eight weights truly makes Else a working type in all contemporary applications. Else is licensed from Robert Norton through D. Stempel AG. Else's popularity has grown since its original release in 1981. It's a welcome addition to the Linotype library.

Else Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Else Light Italic
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
*abcdefghijklmnopqrstuvwxyz 1234567890*

Else Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Else Medium Italic
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
*abcdefghijklmnopqrstuvwxyz 1234567890*

Else Semi Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Else Semi Bold Italic
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*
*abcdefghijklmnopqrstuvwxyz 1234567890*

Else Bold
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**
**abcdefghijklmnopqrstuvwxyz 1234567890**

Else Bold Italic
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***
***abcdefghijklmnopqrstuvwxyz 1234567890***

**ITC Veljović**

Mergenthaler Linotype manufactures each new ITC typeface for its line of digital typesetters. ITC Veljović is the latest ITC release. Jovicas Veljović's love of calligraphy is especially evident in the design structure of the Veljović typeface family. The weight stress, flair terminals, and dynamic liveliness of the counters and bowls are all wonderful and unexpected qualities to be found in a text typeface. Mergenthaler is proud to add ITC Veljović to the Mergenthaler, Linotype, Stempel, Haas type library.

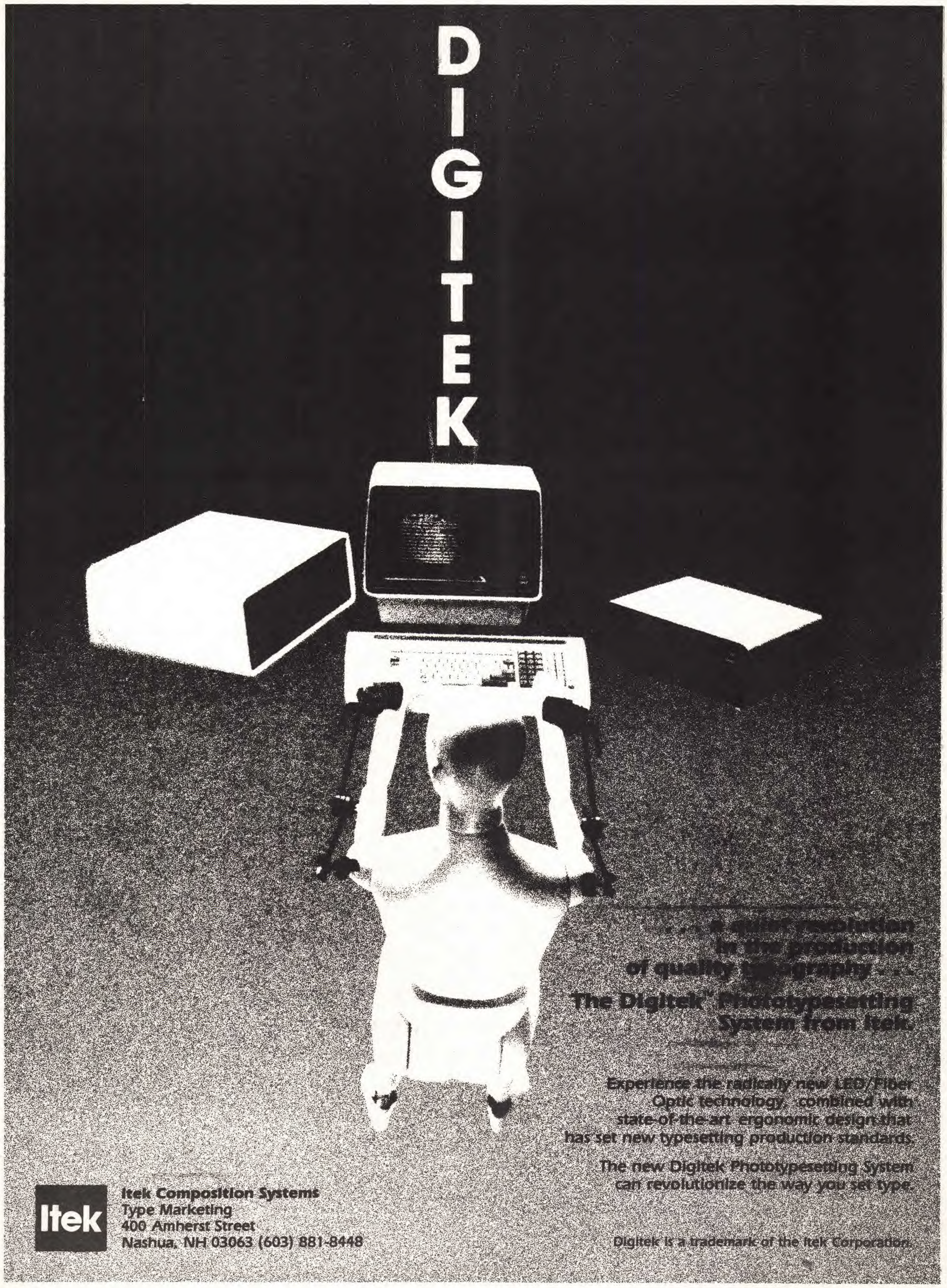
ITC Veljović is shown in an earlier section of this edition of U&lc.

**Mergenthaler Linotype**

An ALLIED Company

Mergenthaler Linotype Company
201 Old Country Road
Melville, New York 11747

This ad was set on a Mergenthaler typesetter. Mergenthaler, Linotype, Stempel, Haas, Linotron, Primer, Univers, Meridien, and Snell Roundhand are trademarks of the Allied Corporation.
Copyright 1984 Allied Corporation.


DIGITEK
. . . a quiet revolution
in the production
of quality typography . . .
The Digitek™ Phototypesetting
System from Itek.
Experience the radically new LED/Fiber
Optic technology, combined with
state-of-the-art ergonomic design that
has set new typesetting production standards.
The new Digitek Phototypesetting System
can revolutionize the way you set type.
Itek
Itek Composition Systems
Type Marketing
400 Amherst Street
Nashua, NH 03063 (603) 881-8448
Digitek is a trademark of the Itek Corporation.

# HARRY VOLK IS BACK! SALE

## ALL 9x12 BOOKS MUST GO! 1500 CLIPS! 6¢ EACH!

**SAVE $150**

**ORIGINALLY $250. FINAL CLOSEOUT-SLASHED TO**

# 99.95

**SAVE $150**

**PLUS AN EXTRA FREE GIFT—WORTH $15 — AT NO EXTRA COST!**

## BIGGEST BARGAIN IN CLIP ART IN 31 YEARS!

Back in October, 1982, Volk Clip Art changed the monthly format from 5x8 to 9x12. The *"Clip Books"* continued in this format for 15 months—through December 1983. With the return of Harry Volk the books return to the familiar 5x8 size.

All of which means the entire 9x12 collection must be cleared out at a considerable saving to you. The entire 15 months—all 60 titles are listed below—originally sold at $250. In order to sell it all off, we've slashed it to $99.95 and you'll save $150!

This is an incredible collection of camera-ready art—all in black-and-white line—at an incredibly low price. A big hard-working collection to save you time and money. The 600 pages if laid end to end would be as long as two football fields!

Each of the 9x12 pages is lithographed on one side of cast-coated *"Kromekote"* reproduction stock. Each illustration is reproduced in two different sizes in addition to the miniature indexes. The indexes can be fitted down to fit your 5x8 files.

The 9x12 pages are punched for an EZ Reference Binder which will hold six monthly issues or 24 books. You'd need three binders which are available at $7.49 each. However, it's much simpler to place each book in a standard file folder and place all 60 folders in a standard file cabinet. The fit is a bit tight but very workable. With the indexes integrated into your 5x8 files, you'll have a very workable system.

This is an outstanding collection at a tremendous saving. The shipping weight is approximately 13 pounds but we'll absorb the UPS charges if you enclose your check for $99.95 with order.

But please order now because at this clearance price these libraries will go quickly. And, they'll never be reprinted.

### YOUR $15 GIFT!

The newest 5x8 "Clip Books." The current monthly issue of four books and four indexes just to show you the new look of the 1984 camera-ready art.

### MAMMOTH 9x12 SET OF 60 TITLES

- AD ANIMALS
- AD STARTERS
- ANATOMY
- BIG & STRONG
- BORDERS-'82
- BORDERS-'83
- CHILDREN
- CHRISTMAS
- CIRCUS/FAIR
- COMPUTER/SCIENCE
- CRIME
- CROWDS
- DESIGN DEVICES
- DROP-INS-'82
- DROP-INS-'83
- EDUCATION-'82
- EDUCATION-'83
- EXECUTIVES
- FALL
- FAMILY-'82
- FAMILY-'83
- FARM
- FITNESS
- FOOD
- GIMMICKS
- HOLIDAYS-'82
- HOLIDAYS-'83
- HOLIDAYS-'83
- HOME/REAL ESTATE
- HUMAN RELATIONS
- LANKIES
- IMPACT
- INDUSTRY
- LANDMARKS
- LEADERSHIP
- MAIL
- MARINE
- MASCOTS
- MEDIA
- MEDICINE
- MEN
- MONEY-'82
- MONEY-'83
- MUSIC
- OCCUPATIONS-'82
- OCCUPATIONS-'83
- OUTER SPACE
- PRINTED FORMS
- PRTG. INDUSTRY
- RELIGION
- SALES
- SPORTS
- SPORTS
- SPRING
- SUMMER
- SYMBOLS
- TELEPHONES
- WEDDING
- WINTER
- WOMEN

### CLIP & MAIL TODAY!

## VOLK CLIP ART INC.

**BOX 72L, PLEASANTVILLE, NJ 08232**

YES! We'd like to save $150 on the 60 titles in the 9x12 library. Our covering purchase order is enclosed. Charge to our active, established account and invoice us for $99.95 plus shipping charges.

☐ Our check is enclosed—you absorb UPS charges. *(Outside USA: payment with order in U.S. funds. In N.J. include 6% sales tax.)*

___ E-Z BINDERS at $7.49 each_____

Firm Name

Authorized by

Street Address Please for UPS

City, State, Zip Code

# MAKE THE LOGO SMALLER.

No, really, that's what we told our ad agency to do.

Because, simply, we understand. The frustrations, the aggravations, the ridiculousness. We know exactly what art directors and production managers go through.

See, we have to know. We're the Advertising Typographers Association. The ATA, for short.

We're a select group of typographers sensitive to the demands of the industry. We're responsive to your needs. We know what makes you tick and what ticks you off.

And because we understand, we figured we'd do something welcome for a change. Something no client in the history of advertising has ever done. We asked to make the logo smaller.

It took ten minutes to revive the art director.

**ADVERTISING TYPOGRAPHERS ASSOCIATION**

5 Penn Plaza, New York, New York 10001.
Walter A. Dew, Jr., Executive Secretary.

*Find your type on page 74.*

A.I. Friedman Inc.
25 West 45th Street
New York, N.Y. 10036

Please send me a copy of your 1984 catalog (no charge).

Name

Company

Address

City State Zip

# Send for an award winner.

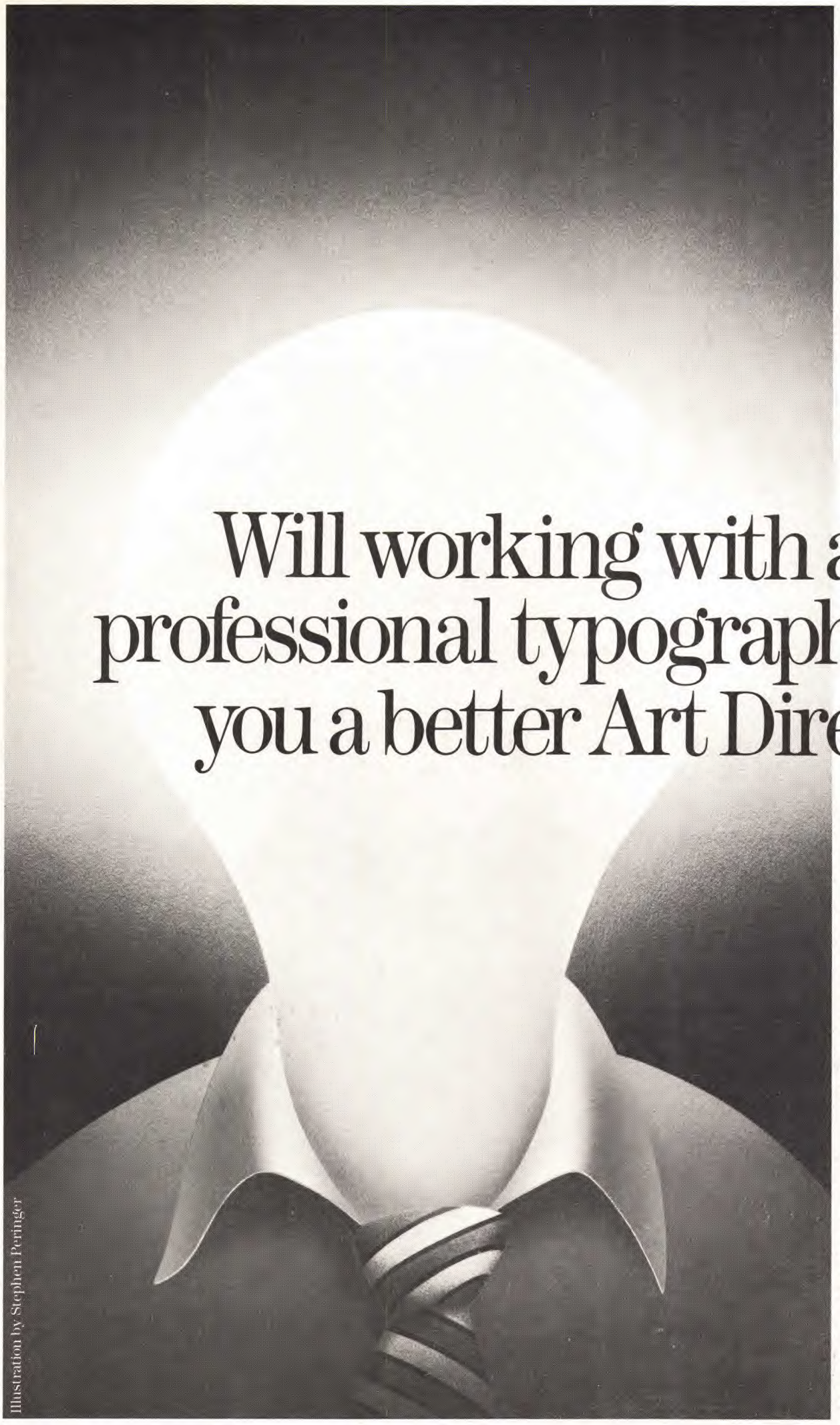


Illustration by Stephen Peringer

# Will working with a TIA professional typographer make you a better Art Director?

Well, naturally, we can't promise to make you a super-star overnight. But if you use us as an important creative resource, we can help turn your bright ideas into something positively brilliant.

Ask yourself, shouldn't you count on your typographer to bring as much to the project as you expect from your copywriter? To have the same appreciation for visual effect as you get from a top photographer? Doesn't the type deserve as much care and attention to detail as the other elements in your layout?

Wouldn't it be great to have the kind of creative freedom that comes from working with professionals who get involved with your ideas—and really make them fly? **Yes.**

Then why not take advantage of the expertise, the quality and the service that a professional typographer offers.

**Typographers International Association.**

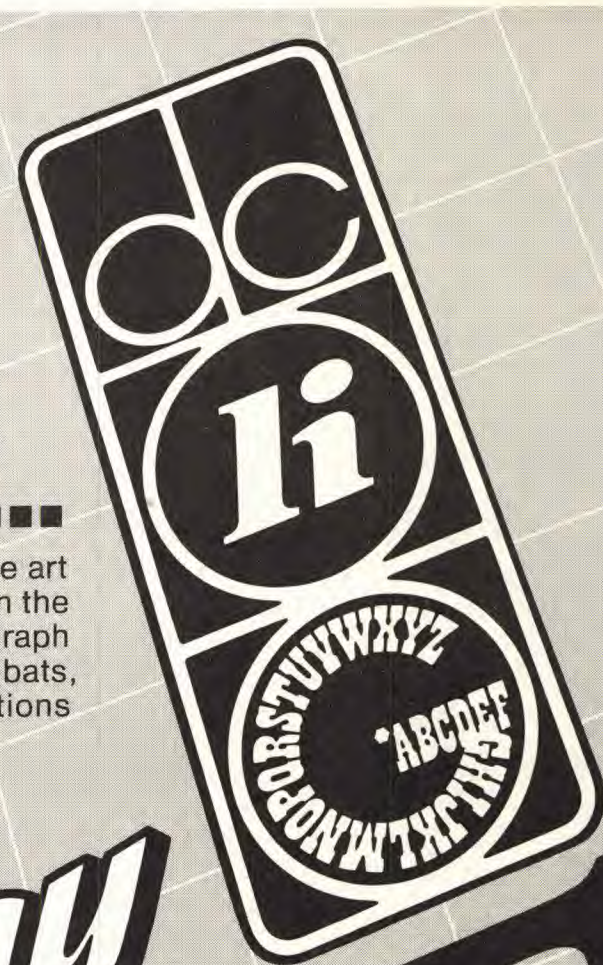
We're one of the best ideas you've ever had.

For a complete listing of TIA professional typographers, contact TIA Headquarters, 2262 Hall Place NW, Washington, DC 20007, or phone (202) 965-3400.

This ad is sponsored by the following TIA members: CALIFORNIA: CASTRO VALLEY, Vera Allen Composition; INGLEWOOD, Burns Typesetting Service; LOS ANGELES, Andresen Typographics, Skil-Set Typographers, Typographic Service Co; MT. VIEW, Frank's Type; ORANGE, DeLine-O-Type, Inc; SACRAMENTO, Ad Type Graphics; SAN FRANCISCO, Design & Type, Inc., Mercury Typography, Omnicomp, Rapid Typographers; SANTA ANA, Porter Graphics; COLORADO: DENVER, Ernie Brame Typecrafter Co; CONNECTICUT: STAMFORD, Stamford Typesetting Corp; DISTRICT OF COLUMBIA: General Typographers, Phil's Photo, Smith Graphics; ILLINOIS: BERKELEY, Pearson Typographers Corp; CHICAGO, Avenue Typographers, PicaType Inc., Shore Typographers, The Typesmiths, Total Typography; NORTHBROOK, J & L Graphics; INDIANA: INDIANAPOLIS, Weimer Typesetting Co; MARYLAND: COTTAGE CITY, Harlowe Typography; HYATTSVILLE, Valley Typesetting; MASSACHUSETTS: JEFFERSON, County Photo Compositing Corp; NEWTON, Wrightston Typographers; MINNESOTA: MINNEAPOLIS, The Type House - Duragraph; MISSOURI: KANSAS CITY, Connell Typesetting Co., Sharpgraphics; NEW JERSEY: KENILWORTH, Elizabeth Typesetting Co; NEWARK, Arrow Typographers; RUTHERFORD, Granite Graphics; NEW YORK: NEW YORK, Artintype Metro, Spectrum Composition Services, U.S. Lithograph; ROCHESTER, Rochester Mono/Headliners; SYRACUSE, Dix Type, Inc; NORTH CAROLINA: RALEIGH, Typo/Graphic Services; OHIO: CINCINNATI, Queen City TypeGraphics; CLEVELAND, Typesetting Service; OKLAHOMA: OKLAHOMA CITY, Grapevine Graphics; PENNSYLVANIA: BLUE BELL, Estelle Bair Composition; PHILADELPHIA, Ruttle Shaw & Wetherill; RHODE ISLAND: PROVIDENCE, Typesetting Service Corp; TENNESSEE: MEMPHIS, House of Typography; TEXAS: BIG SANDY, Cartwright Composition; DALLAS, Chiles & Chiles, Inc, Typography Plus; VIRGINIA: FALLS CHURCH, Composition Systems, Inc; WASHINGTON: BELLEVUE, The Typesetter Corp; SEATTLE, The Type Gallery, Inc; WISCONSIN: MENASHA, Graphic Composition; CANADA: VANCOUVER, B.C., POLA/Graphics; TORONTO, Techni-Process, Ltd; SWEDEN: GOTEBORG, Bokstaven Text & Montage AB. Art Direction: Cranborne Chase Advertising, Seattle.

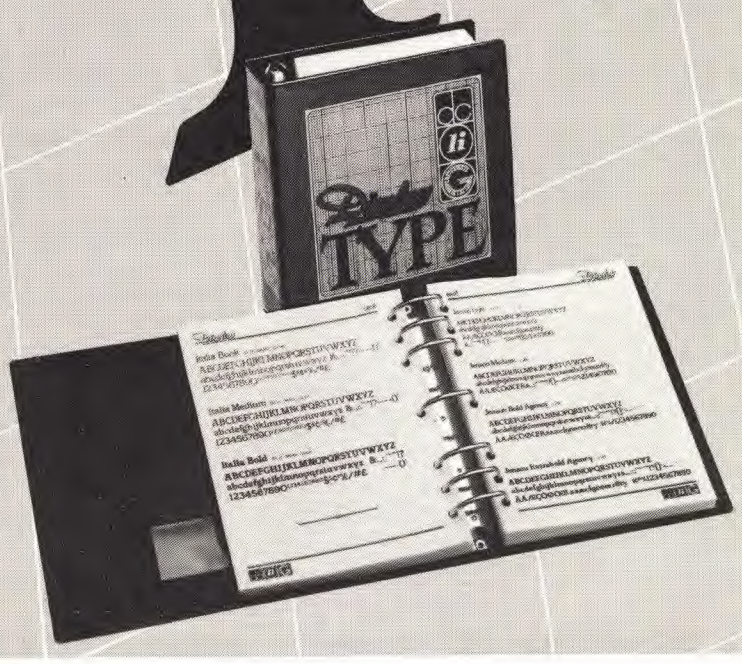
# a WHOLe new PERSPECTIVE on TYPOGRAPHY...

At long last a display type catalog has been designed for you, the art director. Over 1500 type faces showing every available character in the font. Printed in large, black type, on looseleaf pages for easy Artograph access. Also in this volume is our complete collection of dingbats, decor assets, borders and samples of our photographic modifications and screen effects. Order your copy at $64.50 each.




# Display TYPE

Dahl & Curry, Inc., Headliners of the Twin Cities, Inc. and Graph-Tronics, Inc. are three graphic art firms located in Minneapolis under one roof and ownership. These three companies have developed this display type catalog for buyers of typography.




**DAHL & CURRY, INC.**

50 Spruce Place, Minneapolis, MN 55403

**Please send me _____ catalog(s). Enclosed is $64.50 per catalog, handling and shipping included.***

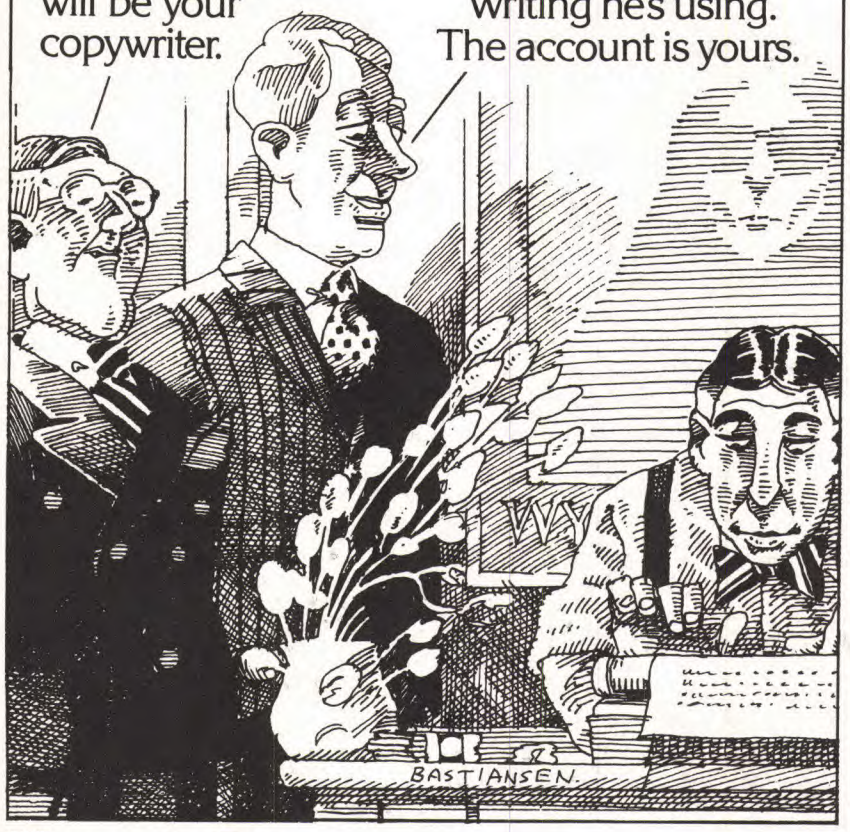
Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone (612) 339-1491 *$74.50 outside the continental United States.




**Neenah Paper** Quality paper makes a difference.

© 1984 K.C.C.
® Registered Trademark
of Kimberly-Clark Corporation

**Kimberly-Clark** Neenah Paper Division

# A GREAT SET OF TYPOGRAPHERS.

**Atlanta, Georgia**
Action Graphics, Inc.
**Bloomfield, Connecticut**
New England
Typographic Service, Inc.
**Boston, Massachusetts**
Berkeley Typographers, Inc.
Composing Room of New England
Typographic House, Inc.
**Cedar Rapids, Iowa**
Type 2, Inc.
**Chicago, Illinois**
J. M. Bundscho, Inc.
RyderTypes, Inc.
Total Typography, Inc.
**Cincinnati, Ohio**
Typo-Set, Inc.
**Cleveland, Ohio**
Bohme & Blinkmann, Inc.
**Columbia, South Carolina**
DG&F Typography
**Dallas, Texas**
Jaggars-Chiles-Stovall, Inc.
Southwestern Typographics, Inc.
Typography Plus, Inc.
**Detroit, Michigan**
The Thos. P Henry Company
Willens + Michigan Corp.
**Fort Worth, Texas**
Fort Worth Linotyping Co.
**Grand Rapids, Michigan**
Acraforms, Inc.
**Houston, Texas**
Typografiks, Inc.
**Indianapolis, Indiana**
Typoservice Corporation
**Kansas City, Missouri**
Uppercase, Inc.
**Los Angeles, California**
Andresen Typographics
Typographic Service Co., Inc.
**Memphis, Tennessee**
Graphic Arts, Inc.
**Miami, Florida**
Wrightson Typographics, Inc.
**Minneapolis, Minnesota**
Dahl & Curry, Inc.
Type House + Duragraph, Inc.
**Newark, New Jersey**
Arrow Typographers, Inc.
**New Orleans, Louisiana**
Martin/Greater Film Graphics, Inc.
**New York, New York**
Advertising Agencies/Headliners
Royal Composing Room, Inc.
Tri-Arts Press, Inc.
**Philadelphia, Pennsylvania**
Armstrong, Inc.
Typographic Service, Inc.
**Phoenix, Arizona**
Morneau Typographers, Inc.
**Pittsburgh, Pennsylvania**
Davis & Warde, Inc.
Headliners of Pittsburgh, Inc.
**Portland, Oregon**
Paul O. Giesey/Adcrafters, Inc.
**Rochester, New York**
Rochester Mono/Headliners
**San Francisco, California**
Headliners/Identicolor, Inc.
**Seattle, Washington**
Thomas & Kennedy
Typographers, Inc.
The Type Gallery, Inc.
**St. Joseph, Michigan**
Type House, Inc.
**St. Louis, Missouri**
Master Typographers, Inc.
**Syracuse, New York**
Dix Typesetting Co., Inc.
**Tampa, Florida**
Century Typographers
**Montreal, Canada**
McLean Brothers, Ltd.
**Toronto, Canada**
Cooper & Beatty, Ltd.
**Winnipeg, Canada**
B/W Type Service, Ltd.

**Brisbane, Australia**
Savage & Co.
**Brussels, Belgium**
Graphiservice
**London, England**
Filmcomposition
**Paris, France**
Societe De Creations Graphiques
**Gothenburg, Sweden**
Fototext/Typografen AB
**Stockholm, Sweden**
Typografen AB
**Frankfurt, West Germany**
Layoutsetzerei
Typo-Gartner GmbH
**Stuttgart, West Germany**
Layout-Setzerei Stulle GmbH

**ADVERTISING TYPOGRAPHERS ASSOCIATION**
5 Penn Plaza, New York, New York 10001.
Walter A. Dew, Jr., Executive Secretary.

# THE TECHNOLOGY OF TOMORROW, TODAY!

Finally, a calculator that operates in the four different units you work with every day:

1. inches
2. picas and points
3. points
4. millimeters

The Arttec Graphic Art Calculator instantly and accurately:

1. converts
2. fits
3. scales
4. proportions

Now a machine that fits in the palm of your hand and reduces all your calculations at the touch of a button.

The Arttec Calculator comes complete with an easy-to-use instruction manual and carries a full one-year warranty honored at any of the 176 Arttec stores located throughout the United States and Canada.

Throw away your slide rule, your proportion wheel and your old calculator.

There's no more guessing. No more errors. No more time wasted.

Step into the 21st Century for only $79.95!

Send your order to: Arttec 3 Pearl Court
Allendale, NJ 07401
Gentlemen:
Please rush me _____ calculator(s).
I have enclosed a check or money order made payable to Arttec in the amount of $_____. Thank you.
New Jersey residents please add 6% tax.

Name: _____

Company: _____

Address: _____

City: _____ State: _____ Zip: _____

My Art Supply Store Is: _____

Arttec NATIONAL ART INDUSTRIES, INC. Allendale, NJ 07401

# Stop paying $200 for $120 worth of type!

Type bills are driving everyone crazy. Up, up they go—with no ceiling in sight. But you don't want to know about that. You want to know why your catalog costs so much. And why type for a simple brochure costs almost as much as the printing. You're caught in the middle trying to keep costs down but getting your socks knocked off with type bills.

But Arnold & Debel can help. With advertising quality type at prices that remind you of the good old days. Prices the big shops can't even remember. And we operate around the clock. Call Ivan Debel today at **(212) 889-3711** or **(800) 232-3312.** You have nothing to lose except outrageous type bills!

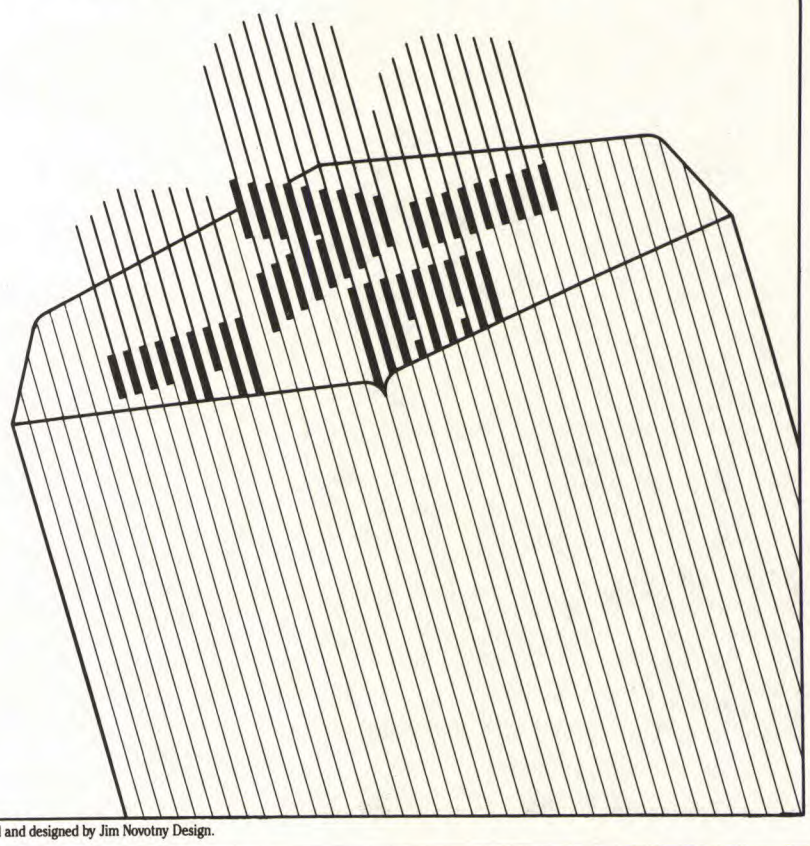
**AD**

ARNOLD & DEBEL INC.
**TYPOGRAPHERS**
270 MADISON AVENUE
NEW YORK, N.Y. 10016
(212) 889-3711

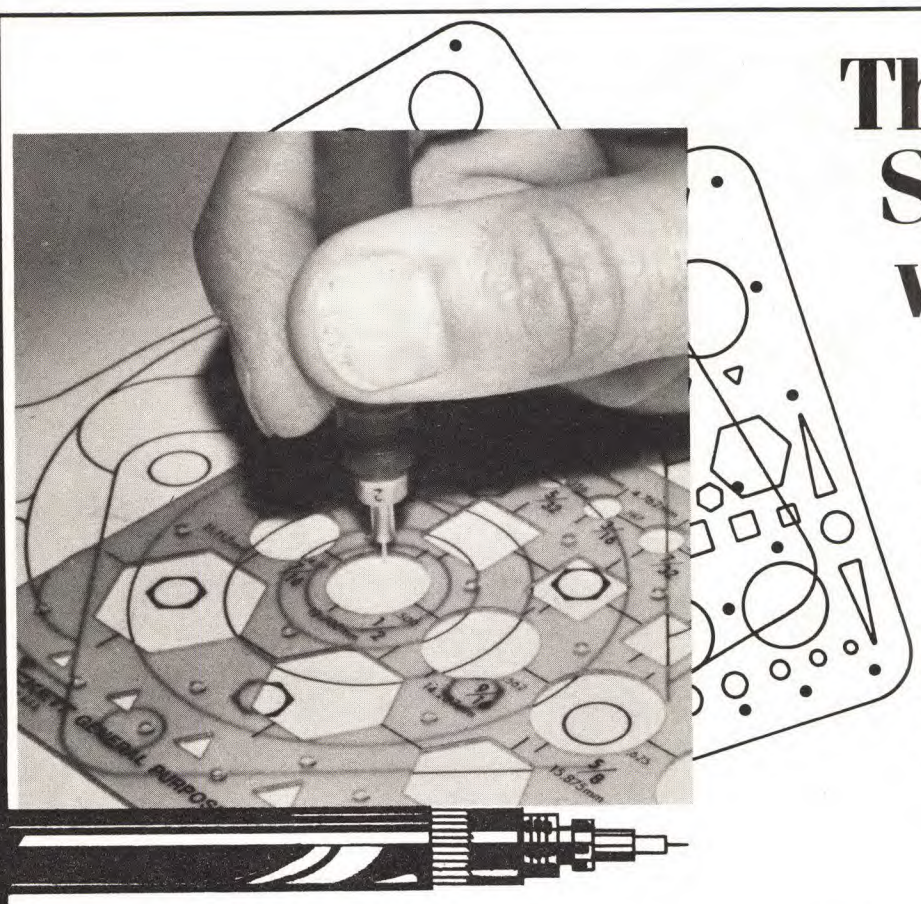
# TRUST YOUR OVERNIGHT LETTERS TO GRANITE

Granite offers you the best of both worlds—fine typography, and overnight service for N.Y. and N.J. Select any one of our vast listing of typefaces, call for a pickup by 8:00 P.M., and your type will be at your door the next morning. And, much to your relief, it will be precise. We cater to meticulous art directors that have come to expect only the best. Whether it's an annual report, ad, brochure or catalog, trust your overnight letters to Granite.

**GRANITE GRAPHICS**
19 Franklin Place • Rutherford, NJ 07070 • 201-438-7398 • 212-772-0364
Fine Typography



Conceived and designed by Jim Novotny Design.



# The New Industry Standard...Templates with built-in ink risers!

**Pickett introduces Templates designed especially for Technical Pens. Now clean, smudge free results are guaranteed.**

Send for a free catalog and a sample Inking Template.

**BUILT-IN INK RISERS PROVIDE:**

1. Clean, smudge free pen and pencil results.
2. Easy pick-up and repositioning.
3. Template edge for inking straight lines.

All templates are produced on numerically controlled routers for precise accuracy.

**PICKETT**
A Chartpak Company
One River Road
Leeds, Massachusetts 01053
1-800-628-1910
In MA 1-800-882-2009

For your free Inking Template and catalog, fill out this coupon and send to: Chartpak, P.O. Box 286, Leeds, MA 01053.

☐ Also, please send brochure on your drawing and drafting products.

Name _____
Company _____
Address _____
City _____ Zip _____
State _____

Please allow 4-6 weeks for delivery.

Free Free

# Clip this coupon before someone else does.

It's the coupon for the new Alvin K-7 general catalog. Everyone wants this catalog. 224 pages full of the world's finest drafting, engineering and graphic art supplies. An authoritative reference tool featuring the broadest line of materials available. Easy-to-use. The catalog is FREE. Want one? Just clip the coupon and attach to your company letter-head. If someone beat you to it, we'll accept your written request. Or ask your local Alvin dealer for a copy.

ALVIN
FOR DRAFTING, ENGINEERING and GRAPHIC ART SUPPLIES

**Alvin & Company, Inc.** 203-243-8991
P.O. Box 188UL • Windsor, CT 06095 800-243-0197

My favorite art/drafting supply dealer is: _____

Free Free

# COMPARE

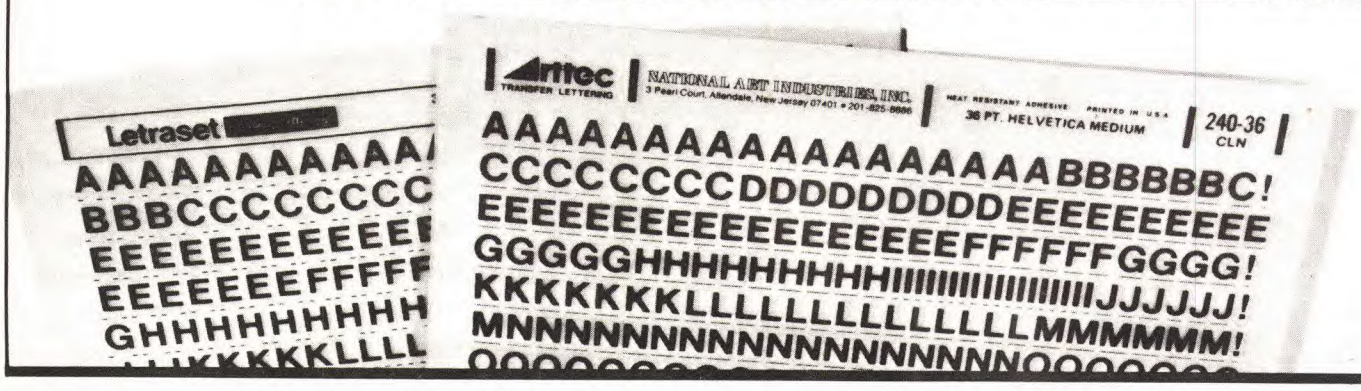
## Arttec or Letraset*

1 Both Arttec and Letraset* offer a wide variety of type faces.
2 Both are available in 10" x 15" full size sheets.
3 Both transfer easily and leave no residue.
4 Both utilize a plastic carrier sheet for easier visibility.
5 Both are heat resistant and will go through any standard Diazo machine.
What's the **real** difference?

**Arttec transfer lettering sells for up to 50% less!**

Please send me a sheet of 36 pt. Helvetica Medium so that I can see the Letraset* alternative. I am enclosing **$3.00** to cover postage and handling. Also include the name of my nearest Arttec dealer and a type face listing.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
MY ART MATERIALS STORE IS: _____




Arttec
**The Letraset* Alternative!**

Send coupon to: Arttec, 3 Pearl Court
Allendale, NJ 07401

Arttec is an approved distributor of ITC Typefaces.
*Letraset is a registered trademark of Letraset USA

# WHAT MAKES US SO DIFFERENT?

Headline and text typesetting with over 10,000 display faces (the largest collection in the world, many exclusive) • Over 700 text faces (also many exclusive) • Your one stop studio with full mechanical service • Special photographic effects to meet your most demanding needs • Spectrakrome prints Photo-Lettering, Inc—the one source for your graphic needs.

Photo Lettering Incorporated

216 East 45 Street • New York City 10017 • 212-490-2345

PACELLA ROYALE BOLD 6820 AND LIGHT 6814, EXCLUSIVE PHOTO-LETTERING FACES



# POS®-1 OWNERS!

*Save*

You'll smile too, when you see what a remarkable improvement DuoPrint papers, films and chemistry will make in the quality of your Pos-1's reproductions. Our SUPER LOW PRICES won't hurt your disposition much either. Join the thousands of satisfied DuoPrint users—

***Order a trial box today!***

**duostat® corporation**

**114 Beach Street, Rockaway, New Jersey 07866 (201) 625-4400**

©Trademark of VGC Corp.



# FOLON & GLASER

Sorry, I don't speak French.

Je regrette, je ne parle pas anglais.

Photo by Jacques-Henri Lartigue, 1982

## The Conversation

is an accordian-folded book—an artistic collaboration by two friends—a feast for the eyes when Folon and Glaser take inspiration from each other's work, producing an ever expanding parade of watercolor prints. (Thirty-eight to be exact.)

Glaser and Folon have never been more delightful—they are at their best.

$12.95, now at your bookstore.

Harmony Books

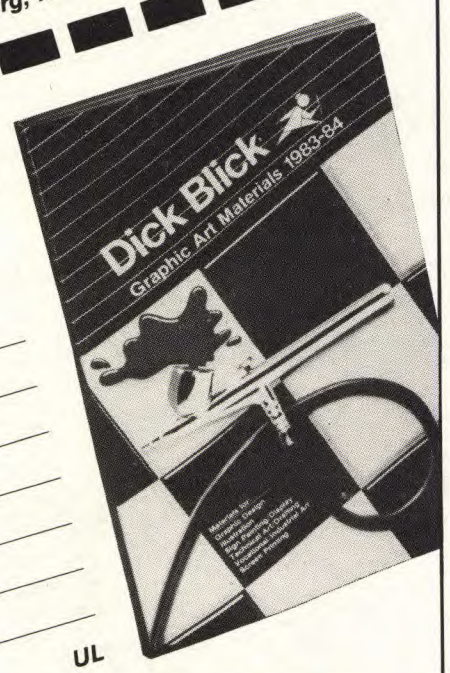


# Dick Blick Ships Quick!

Since 1911, when Dick Blick started his own mail-order art supply business, we have maintained his number one policy of fast, dependable service to graphic designers and artists everywhere. We now ship from three warehouses in Illinois, Nevada, and Pennsylvania.

Our new Graphic Art Materials catalog has 352 pages of the best name pens, paints, airbrushes, drafting furniture, etc. — at the best prices around. Send for your free copy today!

**Dick Blick, Dept. UL, Box 1267, Galesburg, IL 61401**




## Free Catalog

Name _____

Title _____

Company _____

Address _____

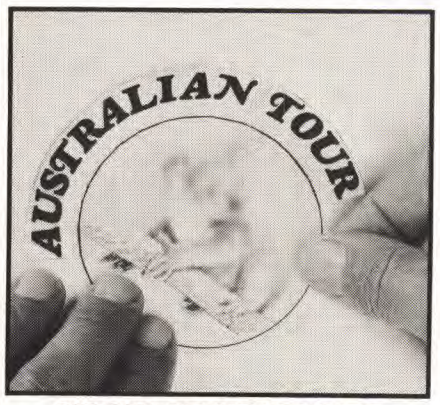
City _____ State _____ Zip _____ UL

# FOR UNIQUE GRAPHICS AND GREATER DESIGN FLEXIBILITY

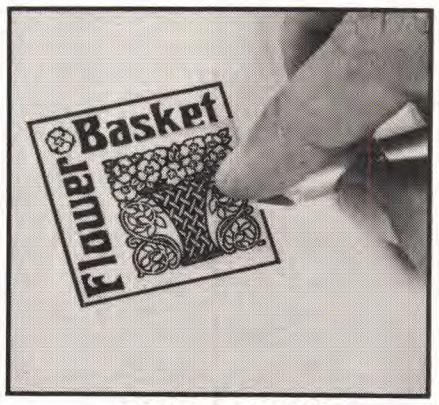
## REQUEST

# FORMATT®

## CUT-OUT ACETATE LETTERING, RULES, BORDERS, ORNAMENTS, SHADING FILMS

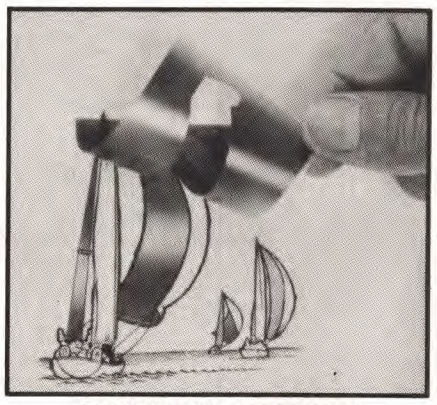



**CIRCULAR HEADLINES**
Create circular and curved headlines by setting up FORMATT lettering on translucent material cut to fit your special needs.

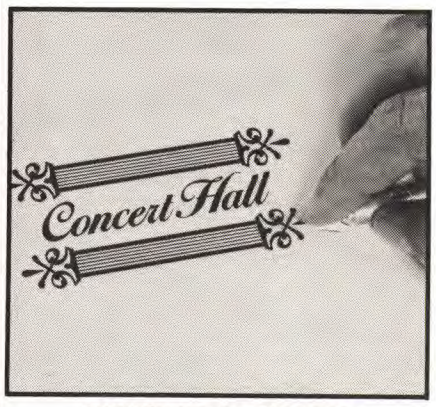



**LOGO DESIGN**
FORMATT lettering, ornaments, rules and borders can be creatively combined to create unique logos.

**CUSTOMIZED LETTERING**
Headlines created with FORMATT lettering and Headline-Setter can be easily cut and altered for greater visual impact.

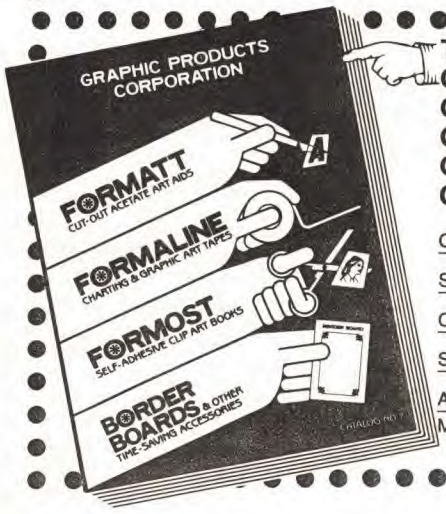


**DYNAMIC SHADING**
Add depth and dimension to any line art by using high quality FORMATT shading films.




**UNIQUE DESIGNS**
Specialized artwork can be created by combining FORMATT rules, ornaments, and lettering.

**DISTINCTIVE STYLES**
Finishing touches can be added to any design by selecting FORMATT lettering and borders from the wide variety of styles available.




U&lc 5/84

**THE GRAPHIC PRODUCTS CORPORATION CATALOG CAN OPEN THE WAY FOR YOUR OWN CREATION OF TRULY UNIQUE GRAPHICS. REQUEST A FREE COPY TODAY.**

Company _____

Street _____

City _____

State _____ Zip _____

Attn: _____

Mail to: Graphics Products Corporation
3601 Edison Pl., Rolling Meadows, IL 60008

# Why keep your talents a secret?

You've spent years developing your style, your techniques, your lighting, your creative vision. But *they* can't use your talents if *they* don't know who you are.

*They* of course are your future clients. They need your talents to produce America's print advertising, spots, annual reports, magazines and books. Your vision brings clarity to their message; you need each other.

Creative Access puts you in touch. With the names, addresses, phone numbers and job titles of nearly every potential buyer in the business. In the country. In advertising agencies. In corporate America. In graphic design firms. Whether it's beauty and fashion, food and beverage, automotive or pharmaceutical. We know who they are, where they are and whether or not they buy.

We can supply those names on galleys, mailing labels, 3x5 Rolodex cards and soon on floppy discs. All within ten days. All with a 100% satisfaction-guaranteed guarantee.

We'll even help you turn our information into knowledge. Knowledge that can lead to effective direct marketing. Knowledge that can break the chains of secrecy and let your talents soar.

For specific information on how our service works, how it can be tailored to your needs, and how little it costs, call us at 1-800-422-2377 (in Illinois 1-312-440-1140).

Creative ACCESS™

The ITC Center was established to introduce new and exciting typo/graphic arts experiences. It is now a growing resource for students and professionals.

# ITC Center

**The following slide shows, based on ITC Center exhibitions, are currently available for rental from ITC. Rentals are for a two week period.**

### International Calligraphy Today

389 slides representing the work of more than 100 calligraphers from five continents. $50.00 rental and $50.00 deposit.

### Japanese Typography

An 85-slide lecture prepared by the Japan Typography Association. For slides and script $40.00 rental and $40.00 deposit.

### Lubalin in Paris

225 slides of work from Herb Lubalin's design studio. $50.00 rental and $50.00 deposit.

### Type and Technology

70 slides of the exhibition prepared by Mergenthaler Linotype Company and The Cooper Union Center for Design and Typography. $25.00 rental and $25.00 deposit.

For rentals outside the United States, please add $25.00 U.S. to the rental and $25.00 U.S. to the deposit fees.

For further information and/or a copy of the rental agreement, contact Laurie Burns, Director, Public Relations and Educational Activities, ITC, 2 Hammarskjold Plaza, New York, NY 10017. 212-371-0699.

# The Designer's Color Guide

**$9.95**
Plus $1.50 postage

Designer's Color Guide was developed to replace the commonly used Ink Guides. This system of selecting color is achieved by various % of screen combinations using standard process inks, which is ultimately the method used in the printing industry. The ink books contain many colors that contain white and fluorescent pigments and therefore cannot be matched in color process work where only transparent colors are used. When selecting screen values, only the Designer's Color Guide should be used. In selecting solid or extra colors, the ink book would work well.

Over 1700 color combinations in individual blocks, in increments from 5% to 100%, 24 pages, 8½" x 11" color tint blocks—printed both on quality gloss stock and dull uncoated stock, with a full page dedicated to all shades of grey in 5% increments up to solid black.

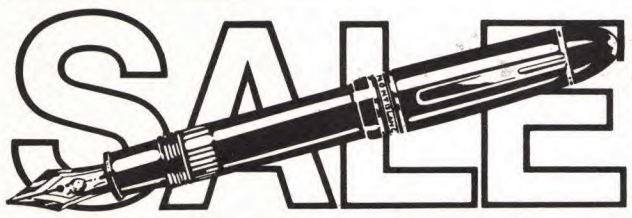
Printed to the highest tolerances on the finest offset presses under optimum quality control conditions. Exceeds agency and publication S.W.O.P. standards. Fan-fold convenience allows comparisons from page to page. Great to give customers; with orders of 25 or more we will imprint your company name and logo from your camera ready art.

Calif. residents add sales tax

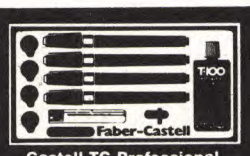
**SIP**
**SPECIAL INTEREST PRINTS**
9323 Rush Street
South El Monte, Calif. 91733
Tel. (213) 686-0647

---

# SALE



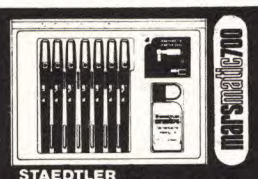
**MONT BLANC** No. 149 **"DIPLOMAT"** 14K gold nib.
The magnificent piston-fill fountain pen. Exclusive extra large gold nib with etched facing. unique in all the world.
**No.** 032864 Fine Nib 032873 Medium Nib
Mfg. $250.00 **$175.00** each




**Castell TG Professional 4-pen set S1164/4.**
Contains 4 complete pens: 00.0.1.2..one cone extractor, a bottle of ink, a hinged box & instruction manual.
List Price: $48.00
**Now, $24.00** per set

**Castell TG Professional 7-pen set S1167/U.**
Contains 7 complete pens: 000.00.0.1.2.2.5.3. a bottle of ink, a cone extractor, a hinged box & instruction manual.
List Price: $75.00
**Now, $37.50** per set

**Castell TG Professional 9-pen set S1169.**
Contains 9 complete pens: 000.00.0.1.2.2.5.3.4.5. a bottle of ink, a cone extractor, hinged box & instruction manual.
List Price: $88.00
**Now, $44.00** per set




**STAEDTLER marsmatic 700 S7 pen set**
Contains 7 pens one each of 030 thru 100, plus one bottle of ink.
List Price: $68.00
**Now, $34.00** per set

**Pyramid Electric Handi-Waxer**
Plus the following **free** items:

List Price: $44.95
**Now, $31.50**

**30%OFF**

**ARTHOUSE**
P.O. BOX 671
F.D.R. STATION
NEW YORK, NY. 10150

**ARTHOUSE BOSTON**
**P. O. BOX 407**
**CAMBRIDGE, MA. 02139**

**KOH-I-NOOR RAPIDOGRAPH** *New*
**50%OFF**

*3165 SP-7*
**Technical Pen Set**
Contents: Seven complete pens stainless steel points: 3 x 0, 00, 0, 1, 2, 3 and 4, nib keys; ¾ oz. water-proof black ink; a hinged case with a push-button release.
Suggested List Price: **$78.50**
**Now, $39.25** per set

**ARTFONTS**
**TRANSFER LETTERING SIZE: 10" X 15" PRICE: $1.99 PER SHEET, WRITE FOR YOUR FREE CATALOGUE & SAMPLES**
ARTFONTS GRAPHICS PRINTED IN U.S.A.

**PLEASE SEND ME:**
( )_____ $
I have enclosed: ☐ Check ☐ Money Order
Amt. Enclosed $_____
Charge my: ☐ Visa ☐ Mastercard
Name_____
Acct. Number_____
Exp. Date_____
Signature_____
(minimum card order $35.00)
**Ship to:**
Name_____
Address_____
City_____
State_____ Zip_____

*TO ORDER,: Please include a postage-handling fee of $2.50 per item and N.Y. Tax (if any). Include your names and addresses for UPS. shipping. For fast delivery use MasterCard, Visa, or money order. NO C. O. D.*

---

*For thirty-nine years, we have observed a tradition of furnishing the most thoughtful typography, as well as the newest in typeface design, performed by skilled typographers, and utilizing the most modern state-of-the-art technology. That tradition continues.*

**mjb**
**MJ BAUMWELL TYPOGRAPHY**
331 EAST 38 ST
NEW YORK NY 10016
(212) 661-8787

# ARE YOU A POTENTIAL SUPERSTAR ?

Isn't it about time you found out? Syracuse University's Independent Study Degree Program gives you an opportunity to work toward your MFA in Advertising Design or Illustration while you're working full time. And you study face-to-face with the top designers and illustrators in the industry.

For two weeks each summer (for three summers) you study with superstars like the former faculty listed below. The rest of the year you're working on independent study assignments and making a few long-weekend field trips to study with the top communicators right where they live and work. Places like New York, Toronto, Chicago and London.

You'll find out more about how the pros work, you'll make more connections and you'll learn more than you can possibly imagine.

For information contact: Director, Syracuse University ISDP / Room 25 610 E. Fayette Street / Syracuse, N.Y. 13202 / (315)423-3269.

**Study with the pros** DAVID ALTSCHILLER, MARSHALL ARISMAN, ALLAN BEAVER, JOE BOWLER, TOM CARNESE, STEVE COSMOPULOS, PAUL DAVIS BERNIE D'ANDREA, LOU DORFSMAN, GENE FEDERICO, RICHARD GANGEL, AMIL GARGANO, GARY GRAY, RICHARD HESS, DOUG JOHNSON, HELMUT KRONE, WILSON McCLEAN, FRANKLIN McMAHON, JAMES McMULLAN, JACQUI MORGAN, DAVE PASSALACQUA, ARTHUR PAUL, MARTIN PEDERSEN, WOODIE PIRTLE, LARRY PLAPLER SAM SCALI, EILEEN HEDY SCHULTZ, DANIEL SCHWARTZ, TOM SGOUROS, LEN SIROWITZ, BERT STEINHAUSER, BARRON STOREY, DON TROUSDELL, ROBERT WEAVER



# TAKE THE MISERY OUT OF SPECING TYPE

With GAUGE-O-RAMA. The type specing system that works. For Designers, Art Directors, Editors, Typographers, and Printers. Anyone who ever works with type will love GAUGE-O-RAMA, a unique new system guaranteed to take the misery out of specing type.

*Bob and Sue before GAUGE-O-RAMA.*

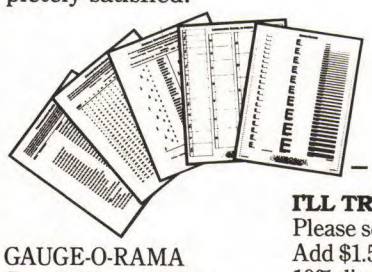
**Make Your Life Easier**
GAUGE-O-RAMA gives you all the information you need to spec type quickly, confidently, and accurately.

**Save Time and Money**
Get your type specified correctly the first time. Avoid the costly errors that eat into your profits.

**You'll love GAUGE-O-RAMA!**
GAUGE-O-RAMA has a complete money-back guarantee if you are not completely satisfied.

**The GAUGE-O-RAMA System**
Five components (2 clear film gauges and 3 laminated charts) are attractively packaged in a laminated envelope for easy storage. The five elements are:

- SIZING GAUGE. For determining type and rule sizes, points and picas.
- LINESPACING GAUGE. For measuring linespacing; text sizing in half-points.
- DECIMAL CONVERSION CHART. For calculating enlargements/reductions.
- PROOFREADERS' MARKS CHART. A chart of symbols and their usage.
- COLUMN DEPTH CHART. For determining the volume of type needed.



GAUGE-O-RAMA
Casa de Typography
3427 Glendale Blvd.
Los Angeles, CA 90039

Checks or money orders payable to:
CASA de TYPOGRAPHY

Dealer inquiries invited.

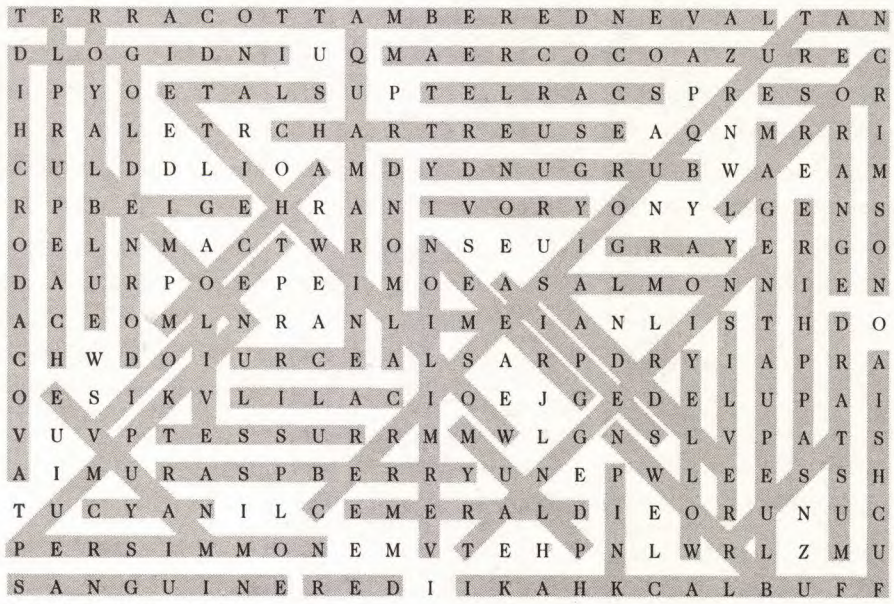
**I'LL TRY IT!**
Please send me _____ GAUGE-O-RAMAs at $24.95 each.
Add $1.50 postage and handling each.
10% discount on orders of 4 or more.
California residents, please add 6.5% sales tax.

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

1/83/A


Solution to puzzle on page 24.

ITC LICENSED

# ONLY THE FOLLOWING SUBSCRIBER COMPANIES ARE LICENSED TO MANUFACTURE AND SELL

# ITC TYPEFACES

**AM International, Inc.**
**Varityper Division**
11 Mt. Pleasant Avenue
East Hanover, N.J. 07936
(201) 887-8000
Phototypesetters and Photo-lettering Systems

**Adobe Systems, Inc.**
2685 Marine Way
Mountain View, Calif. 94043
(415) 969-5251
Interactive Software Tools for Graphic Arts

**Alphatype Corporation**
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
AlphaSette and AlphaComp Phototypesetting Systems
CRS Digital Phototypesetter

**Artype, Inc.**
3530 Work Drive
P.O. Box 7151
Fort Myers, Fla. 33901
(813) 332-1174
800-237-4474
Dry Transfer Letters
Cut Out Letters

**Autologic, Inc.**
1050 Rancho Conejo Blvd.
Newbury Park, Calif. 91320
(213) 889-7400
APS-4/APS-5 CRT Phototype-setter Composition and Typesetting Systems

**Autologic SA**
1030 Bussigny Pres Lausanne
Switzerland
021/89.29.71
Bobst Graphic Products and Phototypesetting Systems

**H. Berthold AG**
Teltowkanalstrasse 1-4
D-1000 Berlin 46
West Germany
(030) 7795-1
Diatronic, ADS 3ooo, Diatext, Diatype, Staromatic, Staromat, Starograph

**Bertheld of North America**
610 Winters Avenue
Paramus, N.J. 07652
(201) 262-8700
Diatronic, ADS, Diatype, Staromat, Diasetter, Repromatic

**Dr. Böger Photosatz GmbH**
2 Wedel in Holstein
Rissener Strasse 94
West Germany
(04103) 6021-25
Manufacturers of Copytronic Phototext Composing Machines, Film Fonts, and Copytype Photolettering Systems and Fonts

**Cello-Tak Mfg., Inc.**
35 Alabama Avenue
Island Park, L.I., N.Y. 11558
(516) 431-7733
Dry Transfer Letters

**Chartpak**
One River Road
Leeds, Mass. 01053
(413) 584-5446
Dry Transfer Letters

**Compugraphic Corporation**
200 Ballardvale Street
Wilmington, Mass. 01887
(617) 944-6555
EditWriters, CompuWriters, Text Editing Systems, MCS™ 8200, 8400, 8600, Accessories and Supplies

**Digital Visions, Inc.**
454 West 46 St.
New York, N.Y. 10036
(212) 581-7760
Interactive Computer Graphics Software

**Display Type International, Inc.**
P.O. Box 3100
Weehawken, N.J. 07087
(201) 863-8006
(212) 683-2140
2" Display Fonts

**Filmotype**
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
Film Fonts

**Fonts**
Hardy/Williams (Design) Ltd.
300A High St.
Sutton, Surrey
SM1 PQ England
01-636-0474
Font Manufacturer

**Fundición Tipográfica Neufville, S. A.**
Puigmarti, 22
Barcelona-12
Spain
219 50 00
Poster Types

**Geographics, Inc.**
P.O. Box R-1
Blaine, WA 98230
(206) 332-6711
Dry Transfer Letters

**Graphic Products Corporation**
3601 Edison Place
Rolling Meadows, Ill. 60008
(312) 392-1476
Formatt Cut-out Acetate Letters and Graphic Art Aids

**Graphics, Inc.**
16001 Industrial Drive
Gaithersburg, Maryland 20877
(301) 948-7790
Manufacturer of Dry Transfer Systems

**Harris Corporation**
**Harris Composition Systems Division**
P.O. Box 2080
Melbourne, Florida 32901
(305) 259-2900
Fototronic 4000, TXT, 1200, 600
CRT 7400, 7450

**Dr.-Ing Rudolf Hell GmbH**
Grenzstrasse 1-5
D2300 Kiel 14
West Germany
(0431) 2001-1
Digiset Phototypesetting Equipments and Systems, Digiset-Fonts

**Information International**
5933 Slauson Avenue
Culver City, Calif. 90230
(213) 390-8611
Phototypesetting Systems

**International Business Machines Corporation**
Old Orchard Road
Armonk, N.Y. 10504
Electronic Printing Systems

**International Graphic Marketing**
21B Quai Perdonnet
P.O. Box 58
CH-1800 Vevey
Switzerland
(021) 51 85 56
Font Manufacturer

**International Type Fonts ApS**
c/o Cooper & Beatty, Limited
401 Wellington Street West
Toronto M5V 1E8
(416) 364-7272
Type Discs for Harris 600, 1200, 4000, TXT Typesetters

**Itek Composition Systems Division**
34 Cellu Drive
Nashua, N.H. 03060
(603) 889-1400
Phototypesetting Systems and Equipment, Film Strips, Standard and Segmented Discs, and Digitized Fonts

**Esselte Letraset**
**Letraset Limited**
St. Georges House
195/203 Waterloo Road
London SE1 84J
England
(01) 930-8161
Dry Transfer Letters

**Letraset USA Inc.**
40 Eisenhower Drive
Paramus, N.J. 07652
(201) 845-6100
Dry Transfer Letters

**Linographics**
770 N. Main Street
Orange, California 92668
(714) 639-0511
Display Typesetters, 2" Film Fonts

**Mecanorma**
78610 LePerray-en-Yvelines
Paris, France
483.90.90
Dry Transfer Letters

**Mergenthaler Linotype Company**
201 Old Country Road
Melville, N.Y. 11747
(516) 673-4197
Linoterm, V-I-P, Linotron, Omni-tech CRTronic, Phototypesetting Equipment and Systems

**Metagraphics**
**Division of Intran Corp.**
4555 W. 77th St.
Edina, Minn. 55435
(612) 835-5422
Digital Fonts for Xerox 9700

**Microtype**
8 Faubourg St. Jean
21200 Beaune
France
Film Fonts Manufacturer
Alphabet Designers

**The Monotype Corporation Ltd.**
Salfords, Redhill, Surrey, England
Redhill 6 5959
Visual Communications Equipment

**Officine Simoncini s. p. a.**
Casella Postale 776
40100 Bologna
Italy
(051) 744246
Hot Metal Composing Matrices and Phototypesetting Systems

**PhotoVision Of California, Inc.**
P.O. Box 552
Culver City, Calif. 90230
(213) 870-4828
Toll Free: 800-421-4106
Spectra Setter 1200, Visual Display Setter, and 2" Film Fonts

**Pressure Graphics, Inc.**
1725 Armitage Court
Addison, Illinois 60101
(312) 620-6900
Dry Transfer Letters

**Prestype, Inc.**
194 Veterans Blvd.
Carlstadt, N.J. 07072
(201) 933-6011
Dry Transfer Letters

**Purup Electronics**
28 Jens Juuls Vej
DK 8260 VIBY J
Denmark
Tel: 456-28 22 11
Laser Forms Printer

**Quantel Ltd.**
Kenley House
Kenley Lane
Kenley, Surrey
CR2 5Yr
England
01-668-4151
Designers and Manufacturers of Digital Television Broadcasting Equipment; the Paint Box.

**Ryobi Limited**
762 Mesaki-Cho
Fuchu-Shi
Hiroshima-Ken 726
Japan
Text/Display Phototypesetters

**Simulation Excel A.S.**
Dag Hammarskjolds vei 15
Oslo 5
Norway
Tel: 47-2-15 66 90
PAGEscan Digital Typesetter
PAGEcomp Interactive Ad and Page Make-up Terminal

**D. Stempel AG**
Hedderichstrasse 106-114
Frankfurt am Main-70
West Germany
(0611) 6068-1
Dry Transfer Letters

**Tactype, Inc.**
12 West 26th Street
New York, N.Y. 10001
(212) 924-1800
Dry Transfer Letters

**Technographics/Film Fonts**
P.O. Box 552
Culver City, Calif. 90230
(213) 870-4828
Toll Free: 800-421-4106
Film Fonts, Studio Film Kits, and Alphabet Designers

**URW Unternehmensberatung**
Karow Rubo Weber GmbH
Harksheider Strasse 102
2000 Hamburg 65
West Germany
(040) 602 1071
IKARUS—Digital Type Production
SIGNUS—Type Setting with Foils

**Visi-Graphics**
8119 Central Avenue
Washington, D.C. 20027
(301) 366-1144
Dry Transfer Letters

**Visual Graphics Corporation**
5701 N.W. 94th Avenue
Tamarac, Florida 33321
(305) 722-3000
Manufacturer of Photo Typositor and Original Typositor Film Fonts

**Xerox Corporation**
**Digital Graphics Center**
701 South Aviation Blvd.
El Segundo, Calif. 90278
Mail Stop-A3-39
(213) 536-5926
Electronic Printing Systems

**Zipatone, Inc.**
150 Fencl Lane
Hillside, Illinois 60162
(312) 449-5500
Dry Transfer Letters

**AUTHORIZED DISTRIBUTORS OF ITC TYPEFACES**
AGFA-GEVAERT N.V.
BITSTREAM, INC.
DATALOGICS INCORPORATED
DELPHAX SYSTEMS
DICOMED CORPORATION
DIGITAL EQUIPMENT CORPORATION
DIGITIZED INFORMATION SYSTEMS CORPORATION (GHENT, BELGIUM)
EOCOM
GENERAL OPTRONICS CORPORATION
KANEMATSU ELECTRONICS LIMITED
SCITEX CORPORATION LTD.

FOR FURTHER INFORMATION WRITE OR CALL: **INTERNATIONAL TYPEFACE CORPORATION 2 HAMMARSKJOLD PLAZA, NEW YORK, NEW YORK 10017 (212) 371-0699 TELEX: 669204**

Name Nom

Company Firme Firma

Title Fonction Beruf

Street Address Rue et n° Strasse

City Ville Postleitzahl und Orf

Country Pays Land Code Postal Zip Code

| Quantity / Quantité / Anzahl | | Unit Price / Prix unitaire / Einzelpreis | Total / Total / Gesamtpreis |
|---|---|---|---|
| **ITC BOOKLETS:** | | | |
| ___ | ITC American Typewriter® | $1.00 | _____ |
| ___ | ITC Avant Garde Gothic® with Oblique | 1.00 | _____ |
| ___ | ITC Avant Garde Gothic® Condensed | 1.00 | _____ |
| ___ | ITC Barcelona™ | 1.00 | _____ |
| ___ | ITC Bauhaus® | 1.00 | _____ |
| ___ | ITC Benguiat® | 1.00 | _____ |
| ___ | ITC Benguiat® Condensed | 1.00 | _____ |
| ___ | ITC Benguiat Gothic® | 1.00 | _____ |
| ___ | ITC Berkeley Oldstyle™ | 1.00 | _____ |
| ___ | ITC Bookman® | 1.00 | _____ |
| ___ | ITC Caslon No. 224™ | 1.00 | _____ |
| ___ | ITC Century® with Condensed | 1.00 | _____ |
| ___ | ITC Cheltenham® with Condensed | 1.00 | _____ |
| ___ | ITC Clearface® | 1.00 | _____ |
| ___ | ITC Cushing™ | 1.00 | _____ |
| ___ | ITC Eras® | 1.00 | _____ |
| ___ | ITC Fenice® | 1.00 | _____ |
| ___ | ITC Franklin Gothic® | 1.00 | _____ |
| ___ | Friz Quadrata | 1.00 | _____ |
| ___ | ITC Galliard™ | 1.00 | _____ |
| ___ | ITC Garamond™ with Condensed | 1.00 | _____ |
| ___ | ITC Isbell® | 1.00 | _____ |
| ___ | Italia | 1.00 | _____ |
| ___ | ITC Kabel® | 1.00 | _____ |
| ___ | ITC Korinna® with Kursiv | 1.00 | _____ |
| ___ | ITC Lubalin Graph® with Oblique | 1.00 | _____ |
| ___ | ITC Modern No.216™ | 1.00 | _____ |
| ___ | ITC New Baskerville™ | 1.00 | _____ |
| ___ | ITC Newtext® | 1.00 | _____ |
| ___ | ITC Novarese® | 1.00 | _____ |
| ___ | ITC Quorum® | 1.00 | _____ |
| ___ | ITC Serif Gothic® | 1.00 | _____ |
| ___ | ITC Souvenir® | 1.00 | _____ |
| ___ | ITC Tiffany with Italic | 1.00 | _____ |
| ___ | ITC Usherwood™ | 1.00 | _____ |
| ___ | ITC Veljovic ™ | 1.00 | _____ |
| ___ | ITC Weidemann™ | 1.00 | _____ |
| ___ | ITC Zapf Book® | 1.00 | _____ |
| ___ | ITC Zapf Chancery® | 1.00 | _____ |
| ___ | ITC Zapf Dingbats® | 1.00 | _____ |
| ___ | ITC Zapf International® | 1.00 | _____ |

| **U&lc BACK COPIES:** | | **Foreign** | **U.S. Price** | |
|---|---|---|---|---|
| ___ | U&lc, Vol. 3, No. 4 | $2.50 | $1.50 | _____ |
| ___ | U&lc, Vol. 4, No. 4 | 4.00 | 1.50 | _____ |
| ___ | U&lc, Vol. 5, No. 4 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 6, No. 1 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 6, No. 3 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 6, No. 4 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 7, No. 2 | 5.00 | 2.50 | _____ |
| ___ | U&lc, Vol. 7, No. 3 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 8, No. 3 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 8, No. 4 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 9, No. 1 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 9, No. 2 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 9, No. 4 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 10, No. 1 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 10, No. 2 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 10, No. 3 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 10, No. 4 | 2.50 | 1.50 | _____ |
| ___ | U&lc, Vol. 11, No. 1 | 2.50 | 1.50 | _____ |

Total Order, in U.S. funds $ _____
Add postage, 10¢ per booklet $ _____
N.Y. Residents add state sales tax $ _____
Remittance in **U.S. funds** enclosed $ _____

Montant de la commande $ _____
Ajoutez $.10 Americains De Timbres par Livret $ _____
Paiement ci-joint **(en $ américains),** total $ _____

Gesamtprels (in U.S.-Währung) $ _____
Zuzüglich Porto, 10¢ pro Heft $ _____
Belgefügte Zahlanweisung **(in U.S.-Währung)** $ _____

U&lc 5/84

## Now You can order these ITC Type Specimen Booklets

To obtain these handsomely designed, colorful ITC type specimen booklets, just complete this order form and mail it to us. All orders must be accompanied by a remittance. Please make checks **payable, in U.S. funds,** to ITC at: 2 Hammarskjold Plaza, New York, N.Y. 10017, USA

## En vente Ces brochures-spécimens ITC sont livrables de stock

Pour obtenir ces jolies brochures-spécimens ITC, il suffit de remplir ce bon de commande et de nous le retourner. Toute commande doit être accompagnée d'un avis de paiement acquitté. Priere de payer **en $ americains** au nom de ITC: 2 Hammarskjold Plaza, New York, N.Y. 10017, USA

## Nunmehr können Sie diese ITC-Schriftmusterhefte bestellen

Wenn Sie diese attraktiv entworfenen, farbvollen ITC-Schriftmusterhefte erhalten möchten, füllen Sie bitte den Bestellschein aus. Alle Bestellungen müssen vorbezahlt werden. Senden Sie Ihre Zahlanweisung **(in U.S.-Währung** und zahlbar an ITC) zusammen mit dem Bestellschein an: 2 Hammarskjold Plaza, New York, N.Y. 10017, USA

Notice to typographers: for purchases of 50 or more ITC specimen booklets, contact Mr. John Prentki for special typographer's price.

**Free subscriptions to U&lc are shipped by surface mail. If you wish to receive copies by airmail, please forward the following appropriate amount to cover airmail costs for one year in US funds, complete this form and mail to:**
**U&lc Subscription Dept.**
**2 Dag Hammarskjold Plaza**
**New York, NY 10017, U.S.A.**

| | | | |
|---|---|---|---|
| Europe | **$20.00** | Far East | **$24.00** |
| South America | **20.00** | Canada | **8.00** |
| Africa | **24.00** | Mexico | **10.00** |

☐ I want to receive U&lc

Note: U&lc is published quarterly. Please allow four months before anticipating first copy.

Please Print

SURNAME GIVEN NAME

TITLE

COMPANY

DELIVER TO: BUSINESS HOME

ADDRESS

CITY

STATE ZIP CODE

SIGNATURE

DATE

My organization and/or I am involved in the visual communications field ___ yes ___ no.

I am a student ___ yes ___ no.

**BUSINESS CLASSIFICATION:**
(Check One Only)

(a) ___ Printing (Commercial, Instant, etc.).
(b) ___ Typesetting (Commercial).
(c) ___ Advertising Agency, Art Studio, Design, Freelance.
(d) ___ Newspaper, Magazine, Book Publishing.
(e) ___ In-plant or corporate typesetting and other reproduction services.
(f) ___ Education and/or Libraries.
(g) ___ Government.
(h) ___ Corporation Advertising, Design, Promotion.
(i) ___ Communication and information processing.
(j) ___ Other.

**MY PRIMARY JOB FUNCTION IS:**
(Check One Only)

(k) ___ Artist, Illustrator.
(l) ___ Graphic Artist, Art Director, Creative Director.
(m) ___ Display and Package Design.
(n) ___ Pasteup Artist, Typographer, Keyboarder.
(o) ___ Type Director, Type Buyer.
(p) ___ Advertising Manager, Sales Promotion Manager.
(q) ___ Production Manager, Office Manager.
(r) ___ Printing Buyer, Purchasing Agent.
(s) ___ Editor, Writer.
(t) ___ Teacher, Instructor.
(u) ___ Audio Visual.
(v) ___ Principal Officer.
(w) ___ Secretary, Typist, etc.
(x) ___ Other.

**NUMBER OF PERSONS EMPLOYED IN YOUR ORGANIZATION**

(1) ___ 1-9
(2) ___ 10-19
(3) ___ 20-49
(4) ___ 50-99
(5) ___ 100-249
(6) ___ 250 and over

U&lc 5/84

**Tous les abonnements a U&lc sont expedies gratuitement par courrier ordinaire. Si vous souhaitez recevoir le votre par avion, veuillez consulter le tarif, reinplir le formulaire et addresser le montant correspondant aux frais de port annuels a l'adresse suivante:**
**U&lc Subscription Dept.**
**2 Dag Hammarskjold Plaza**
**New York, NY 10017, U.S.A.**

| | | | |
|---|---|---|---|
| Europe | **$20.00** | Extrême Orient | **$24.00** |
| Amerique du Sud | **20.00** | Canada | **8.00** |
| Afrique | **24.00** | Mexique | **10.00** |

☐ J'aimerais recevoir U&lc.

N.B.: U&lc est une publication trimestrielle. Considérez 4 mois avant de recevoir le premier numéro.

Imprimez S'il vous Plaît

NOM PRENOM

FONCTION

FIRME

DÉLIVREZ À TRAVAIL RÉSIDENCE PRIVÉE

ADDRESSE

VILLE CODE POSTAL

PAYS

SIGNATURE

DATE

Mon organization et/ou je fais partit de communications visuelles ___ oui ___ non.

Je suis étudiant ___ oui ___ non.

**CLASSIFICATION PAR PROFESSIONS**
(Ne cocher qu'une seule fonction)

(a) ___ Impression (Commerciale, Instantanée, etc.).
(b) ___ Composition (Commerciale).
(c) ___ Agence de publicité, Studio d'art, Conception, Indépendant.
(d) ___ Journal, Revue, Edition de livres.
(e) ___ Composition faite sur place ou par une societé et autres services de reproduction.
(f) ___ Enseignement et/ou bibliothèques.
(g) ___ Governement.
(h) ___ Publicité de societé, Conception, Promotion.
(i) ___ Traitement de communications et d'informations.
(j) ___ Autres.

**MON ACTIVITÉ PRINCIPALE EST:**
(Ne cocher qu'une seule fonction)

(k) ___ Artiste, Illustrateur.
(l) ___ Artiste graphique, Directeur artistique, Directeur de création.
(m) ___ Conception de l'exposition et de l'empaquetage.
(n) ___ Metteur en pages, Typographe, Claviste.
(o) ___ Directeur de composition, Acquéreur de caractères d'imprimerie.
(p) ___ Directeur de publicité, Directeur de la promotion des ventes.
(q) ___ Directeur de production, Directeur de bureau.
(r) ___ Acquéreur de produits d'imprimerie, Agent préposé à l'achat.
(s) ___ Rédacteur, Auteur.
(t) ___ Professeur, Instructeur.
(u) ___ Audio-visuel.
(v) ___ Agent principal.
(w) ___ Secrétaire, Dactylographe, etc.
(x) ___ Autres.

**NOMBRE DE PERSONNES EMPLOYÉES DANS VOTRE FIRME**

(1) ___ 1-9
(2) ___ 10-19
(3) ___ 20-49
(4) ___ 50-99
(5) ___ 100-249
(6) ___ 250 et plus

U&lc 5/84

**Ihre kostenlose Ausgabe von U&lc wird mit normaler Post versandt. Falls Sie Zustellung per Luftpost wünschen, senden Sie bitte den entsprechenden Betrag zur Deckung der Luftversandkosten für ein Jahr, füllen Sie bitte diesen Coupon aus und senden ihn an:**
**U&lc Subscription Dept.**
**2 Dag Hammarskjold Plaza**
**New York, NY 10017, U.S.A.**

| | | | |
|---|---|---|---|
| Europa | **$20.00** | Ferner Osten | **$24.00** |
| Südamerika | **20.00** | Kanada | **8.00** |
| Afrika | **24.00** | Mexiko | **10.00** |

☐ Ich möchte U&lc beziehen.

ANMERKUNG: U&lc wird viertel jährlich veröffentlicht. Bitte erlauben Sie 4 Monate, ehe Sie die erste Nummer erhalten.

Bitte In Druckschrift schreiben

ZUNAME VORNAME

BERUF

FIRMA

LIEFERUNG AN FIRMA PRIVAT

STRASSE

POSTLEITZAHL UND ORT

LAND

UNTERSCHRIFT

DATUM

Meine Firma und/oder ich sind auf dem Gebiet der visuellen Kommunikation tätig ___ ja ___ nein.

Ich bin Student ___ ja ___ nein.

**FIRMENKLASSIFIZIERUNG**
(Bitte eine ankreuzen)

(a) ___ Druckerei (Akzidenzdruck, Schnelldruck, usw.).
(b) ___ Schriftsetzerei (Werk- oder Layoutsatz).
(c) ___ Werbeagentur, Grafikdesignatelier, Freischaffender.
(d) ___ Zeitungs-, Zeitschriften- oder Buchverlag.
(e) ___ Firmeneigene Schriftsetzerei, Reproduktion oder Druckerei.
(f) ___ Bildungsanstalt oder Bibliothek.
(g) ___ Behörde.
(h) ___ Werbe-, Verkaufsförderungs- oder Designabteilung von Industrie- oder Handelsfirma.
(i) ___ Kommunikation und Datenverarbeitung.
(j) ___ Sonstiges.

**MEINE HAUPTBERUFSTÄTIGKEIT:**
(Bitte eine ankreuzen)

(k) ___ Künstler, Illustrator.
(l) ___ Grafiker, Art-Direktor, Kreativ-Direktor.
(m) ___ Entwurf von Verpackungen oder Auslagen.
(n) ___ Reinzeichner, Schriftsetzer.
(o) ___ Typograf, Type-Direktor, Einkäufer von Schriftsatz.
(p) ___ Werbe- oder Verkaufsförderungsleiter.
(q) ___ Produktionsleiter, Bürovorsteher.
(r) ___ Drucksacheneinkäufer.
(s) ___ Redakteur, Texter.
(t) ___ Lehrer, Ausbilder.
(u) ___ Audio-visuell.
(v) ___ Firmeneigentümer, leitender Angestellter.
(w) ___ Sekretärin, Stenotypistin, usw.
(x) ___ Sonstiges.

**ZAHL DER BESCHÄFTIGTEN MEINER FIRMA ODER BEHÖRDE:**

(1) ___ 1-9
(2) ___ 10-19
(3) ___ 20-49
(4) ___ 50-99
(5) ___ 100-249
(6) ___ über 250

U&lc 5/84

**ITC Center Calendar of Events**

The ITC Center was established to introduce new and exciting typographic arts experiences. It is a growing resource for students and professionals.

APRIL 11 ■ MAY 25
THE BEST OF

# NEWSPAPER DESIGN 1982-83

**Hours:** 12:00 noon-5:00 p.m.
Admission: Free
Open Monday-Friday (Closed July 4)

**ITC Center**
2 Hammarskjold Plaza
(866 Second Avenue
between 46th and 47th Streets),
3rd Floor, New York, New York 10017.
For more information call
(212) 371-0699.

THE FOURTH ANNUAL AWARD COMPETITION OF THE SOCIETY OF NEWSPAPER DESIGN REPRESENTS THE BEST IN GRAPHIC JOURNALISM FROM THE UNITED STATES, CANADA AND LATIN AMERICA.

**June 6 ■ August 31**
**TDC 5: the 30th Annual Type Directors Club Exhibition**
More than 200 examples, representing some of the best typographic work of 1983, include outstanding typographic and calligraphic work by leading designers, artists and type directors throughout the world.

***MOVING? CHANGE OF ADDRESS:***

*Send this address label*
*(or a copy including the account number)*
*with your corrections to:*
***U&lc Subscription Dept.***
***2 Hammarskjold Plaza***
***New York, NY 10017***

*Allow 8 weeks for any changes. For new subscriptions, use subscription application included in this issue.*

CONTROLLED CIRCULATION POSTAGE PAID AT FARMINGDALE, N.Y. 11735 AND NEW YORK, N.Y. 10017 USTS PUBL 073430